LONDON CHURCHES ANCIENT & MODERN

By T. Francis Bumpus

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ANCIENT & MODERN

T. FRANCIS BUMPUS

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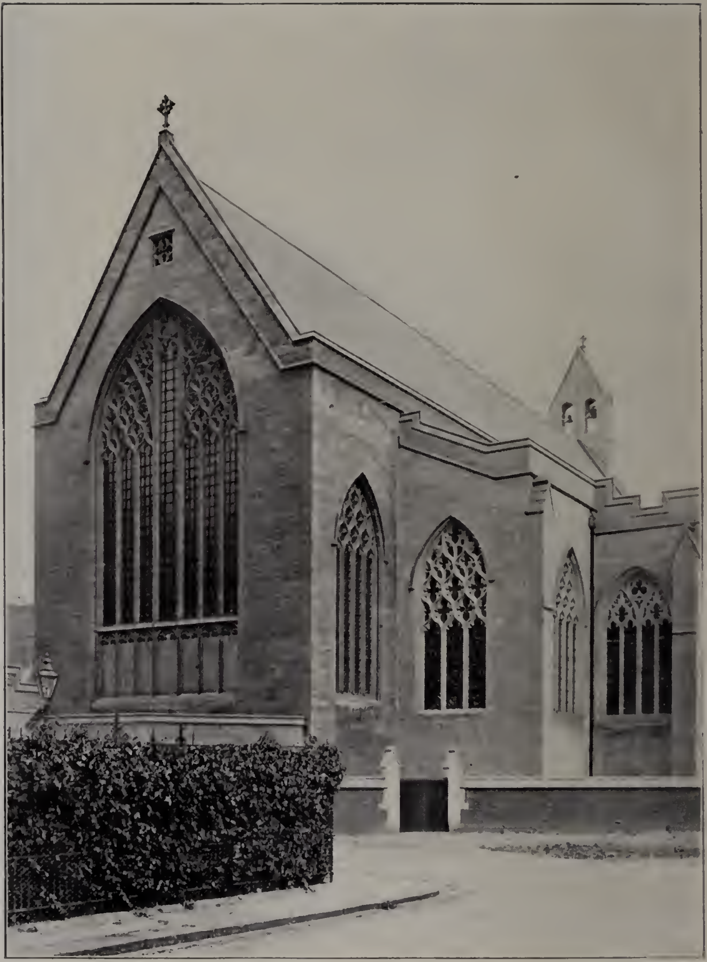

HOLY TRINITY, KENSINGTON GORE.
From the North-East.

LONDON CHURCHES
ANCIENT & MODERN

By

T. FRANCIS BUMPUS

Author of "The Cathedrals of England and Wales" "The Glories of Northern France" "The Cathedrals and Churches of Northern Italy" &c.

SECOND SERIES
CLASSICAL & MODERN

T. WERNER LAURIE
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"St. Mary's, Stoke Newington, Interior looking East."

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LONDON CHURCHES
Ancient and Modern

CHAPTER I

The Era of Classicism—Churches built in London between 1700 *and* 1830

IF it were Wren's ambition to found a school of Ecclesiastical Architecture in England, as well as to distinguish himself practically as an architect, he was not only successful, but lived long enough to enjoy that success personally in witnessing the two most eminent of his successors follow in the path he had marked out. Despising the mediæval styles as much as Wren himself, and having as little feeling for the simple elegance of the Greek, James Gibbs and Nicholas Hawksmoor went to the same sources of inspiration as the architect of St Paul's and the City churches, namely, the works of the Italian artists who revived the Roman school of architecture, but who, in so doing, whilst affecting the severest strictness in following its rules, sadly overlooked its spirit.

The desire for the magnificent which formed an essential part of the character of the Roman people, and which led them to alter, to adapt, and to extend the architectural principles they had derived from Greece, and, in many points at least, with the most signal success, became, too frequently, an almost insane passion with their Italian descendants, to which all higher qualities were sacrificed, through which all perception was dimmed of the elements that had combined to the construction of the great works of antiquity, making them, at once and for ever, consummately grand and beautiful.

With what zeal were the ancient writers studied, whilst the buildings from which they had drawn their precepts were left to moulder in unguarded oblivion, or examined only to support preconceived theories!

With what precision was every feature of every order systematized, whilst the use of the orders was left to individual taste or caprice!

With what eloquence was the purity of the Doric and Tuscan, and Ionic and Corinthian, expatiated upon, whilst building after building was being erected, apparently but to show how far and further still corruption could be carried!

Great differences prevailed, of course, between the architects of this class. Some of them, whilst avoiding the worst features of debasement, were enabled, through the originality of their minds, to shed a glory over their productions that made the eye at once less capable of, and less inclined to measure accurately, the latent defects of the style.

Prominent among these were Palladio and Sanmichele, in Italy; Inigo Jones and Wren, in England, and perhaps, though in a much more limited degree, Wren's immediate successors, the architects before mentioned.

The splendour of Palladio's reputation shows how popular the Italian-Roman style became among his countrymen, and its introduction into England by Inigo Jones, and more extensive diffusion, as well as higher development, by Wren, was marked by an equally brilliant reception; as well it might be when it gave us such works as the Banqueting House at Whitehall, St Paul's Cathedral, and St Stephen's, Walbrook, the majestic grandeur of the two first, and the strikingly harmonious combination of the latter, enhanced by their being seen through the most delusive and enchanting of all atmospheres—that of novelty.

More than two centuries have rolled away since the erection of these buildings, and the style passed too, only to be revived again in our own day.*

Of all the churches built in London during its prevalence, how few there are that now possess any higher claims to notice than those derived from pointing the moral and adorning the tale of this remarkable phase in the history of English architecture.

Never was a time more propitious for an architectural revolution than that which witnessed the growth of the Italian-Roman style among us.

With one stroke, as it were, of the Parliamentary pen, fifty new churches were ordered to be built in consequence of the destruction caused by the Great Fire; and when these were erected, and Wren had developed *his* views, fifty more were determined upon by the same authority, thereby presenting a similar opportunity for the development of the views of his successors.

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*As, for instance, in that remarkable church by the late John D. Sedding—The Holy Redeemer, Clerkenwell, and those public buildings which, during the last twenty years, have done so much to alter the architectural face of London.

This was the Act passed in the tenth year of the reign of Queen Anne, having for one of its objects, to remedy the insufficiency of accommodation afforded by the churches of London and the vicinity,* and for another, as we learn from the commission subsequently issued to regulate the necessary proceedings, the "redressing the inconvenience and growing mischiefs which resulted from the increase of Dissenters and Popery."

The expense was to be defrayed by a small duty on coals brought into the Port of London for a certain period.

We will first take the churches built by James Gibbs, of whom a slight sketch was given in the introductory chapter to this work.

The church of St Mary-le-Strand was built from the designs of this architect, between 1714 and 1717, on the site of the old Maypole.†

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* The intentions of the Act as regards the number of structures to be built were but very imperfectly carried out.

†Amid that area wide they took their stand,
Where the tall Maypole once o'erlooked the Strand,
But now (so Anne and Piety ordain)
A church collects the saints of Drury Lane.
Pope, *The Dunciad.*

"The new church in the Strand, called St Mary-le-Strand,* was the first building I was employed in after my arrival from Italy, which, being situated in a very public place, the Commissioners for building the fifty churches, of which this is one, spared no cost to beautify it. It consists of two orders, in the upper of which the lights are placed; the wall of the lower being solid to keep out noises from the street, is adorned with niches. There was at first no steeple designed for this church, only a small campanile or turret: a bell was to have been over the west end of it; but at the distance of eighty feet from the west front there was a column 250 feet high, intended to be erected in honour of Queen Anne, on the top of which her statue was to be placed. My design for this column was approved by the Commissioners, and a great quantity of stone was brought to the place for laying the foundation of it; but the thoughts of erecting that monument being laid aside upon the Queen's death, I was ordered to erect a steeple instead of the campanile first proposed. The building being then advanced twenty feet above ground, and therefore admitting of no alteration from east to west, I was obliged to spread it from north to south, which makes the plan oblong which should otherwise have been square."†

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* The foundation stone was laid February 25, 1714, and the church was finished September 7, 1717, but it was not consecrated till January 1, 1723.

†"He [the Tory Fox Hunter] owned to me that he looked with horror on the new church that is half built in the Strand,

This explanation, taken from Gibbs' *Book of Architecture*,* accounts for the shallowness of St Mary's steeple as seen from the north or south, which is the only serious defect in the design of this building. Although one of Gibbs' very finest works, it can scarcely be called truly distinctive of him, as its delicate beauty suggests the influence of Wren.

During the vicariate of Dr A. B. Evans (1861-78) the interior of St Mary-le-Strand underwent "rearrangement" and decoration from the designs of Mr R. J. Withers. Carried out as it was under the direction of an architect of eminently Gothic tastes, the work was, on the whole, fairly conservative. Still, it is puzzling to know why, in a church of such limited dimensions as St Mary's, it was found necessary to remove the organ from the western gallery, and to denude it of the greater part of its case.

Until he was presented by Lord Chancellor Campbell to the living of St Mary-le-Strand, Dr Evans held a curacy at Enfield, and the Sunday evening

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as taking it at first sight to be half demolished; but upon inquiring of the workmen, was agreeably surprised to find, that instead of pulling it down, they were rebuilding it up, and that fifty more were raising in other parts of the town."

Addison, *The Freeholder, No.* 47.

* Published in 1728, and dedicated to the Duke of Argyle, in appreciation of the early encouragement he received from him in his profession upon his return from Italy. This book, which I lately had the opportunity of perusing, is remarkably interesting as containing Gibbs' several designs for St Martin's-in-the-Fields and the steeple of St Mary-le-Strand.

lectureship at St Andrew's, Wells Street, where the singular vigour and originality of his preaching attracted very large congregations, especially of men; and no one who heard his sharp and telling sermons, with a great deal of wit and occasional sarcasm—somewhat after the style of South's famous discourses—could dispute his ability in his own special line.

He was thoroughly original, and both at St Andrew's and St Mary's he earned the respect and admiration of very many friends. While he held the Sunday evening lectureship at Wells Street, some friends were anxious to publish a selection from his sermons, and it was proposed to raise a small sum to defray the cost of printing. "Masters was to be the publisher. A rich, crochety Churchman, on being asked to subscribe towards the publication of these volumes, said, 'I know you'll go putting "S." for Saint instead of "St" and all that sort of thing.' 'Ah, well,' said the friend, 'if you will help, I will undertake that "St" shall be put for "Saint" throughout.' 'In that case,' said the gentleman, 'I will give £10; but I don't like the way he does his hair—those two little curls on each side I think is very bad taste.' 'Well,' replied Dr Evans' friend smiling, 'if you will give another £10, I don't mind asking him to cut off those curls.' Two volumes of sermons were printed and were valued, but for many years they have been out of print. 'St' for 'Saint' was printed throughout, though many would have it that 'St' stood for 'Street.'"*

One who visited St Mary-le-Strand on a Sunday of 1873 during Dr Evans' vicariate observes, "There was the same bright, piercing eye that used to scan the vast congregations at St Andrew's; but the frame was considerably bent, aged and significant of hard work. When he came to intone the prayers, his voice was musical still, but shaky, and almost more than twenty years older since I heard it last in church. . . . '*Non est qualis erat*' will possibly be the verdict of those who knew Dr Evans 'in the brave days of old'; but none can hear him without feeling conscious that he is in the presence of a man of mark. He deserves a better *locale* and a more sympathetic auditory. In the Strand he is the round man in the square hole. Probably the only act of his which an æsthetic parishioner will appreciate is the widening of the thoroughfare in front of Somerset House; a circumstance which will, no doubt, perpetuate the memory of his incumbency in distant days, when perhaps one of the other 'Churches' of England has got hold of 'St Mary's-in-the-Strand' and an 'occasional preacher' vents ultra Calvinism from

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*From *The Oxford Church Movement*, by the late George Wakeling of Brighton, an entertaining, but somewhat loosely put together, gathering up of *Sketches and Recollections*, whose re-edition and republication at a popular price should have a large circulation among those interested in the progress of the great Anglican Revival of the last century.

the pulpit which re-echoed to High Anglican utterances this present Palm Sunday. As I left the church, I read an announcement that a mission service is held by the curate every Thursday in Drury Lane, to which the poor were invited to come in their working clothes. This recalled to my mind the title of a volume of sermons by Dr Evans which I read 'ages ago' and liked. It was called *Christianity in its homely aspects.*"

The building on which Gibbs' fame rests is St Martin's-in-the-Fields—that church, according to the poet Savage, who expressed only the general opinion of his time:

> Where God delights to dwell, and men to praise.

The parish of St Martin-in-the-Fields was formerly of great extent, comprising the whole space, with the exception of the parishes of St John's and St Margaret's, Westminster, from the banks of the river to St Giles', and from Somerset House, in the East, to Hyde Park and Chelsea in the West. During the seventeenth and eighteenth centuries several new parishes were formed from its different out-wards. That of St Paul's, Covent Garden, in 1645; that of St Anne's, Soho, in 1678; that of St James', Piccadilly, in 1685; and that of St George's, Hanover Square, in 1724.

The parish of St Martin's is now confined to a comparatively small district, consisting principally of some streets in the immediate neighbourhood of the church, of the portion of the Strand from near

Waterloo Bridge to Charing Cross, and of the continuation of the same line of street to the west end of Pall Mall. It also includes the Green Park and a part of St James' Park, these being the only *fields* that now remain within its boundaries.

All that is known of the ancient history of this district is that it appears to have contained a chapel, at least so early as towards the beginning of the thirteenth century, and that by the middle of the following it had certainly been erected into a parish. As for the church, it is noticed as having gone to ruin, and been rebuilt in the reign of Henry VIII; and as having been afterwards greatly enlarged, in 1607, by the addition of a chancel, at the expense of Prince Henry, eldest son of James I, and several of the nobility.

In this ancient church were buried Nicholas Stone (d. 1647), the sculptor employed by Inigo Jones upon his Banqueting House at Whitehall; Paul Vansomer, the portrait painter, scarcely inferior to Van Dyck; Nicholas Laniere, painter, musician and engraver, who bought pictures for Charles I; Nicholas Lyzard, who had been in the service of Henry VIII and Edward VI, and who was sergeant-painter to Queen Elizabeth; Nicholas Hilliard, limner, jeweller and goldsmith to Queen Elizabeth and afterwards to King James I, and the best miniature painter who had as yet appeared; Dobson, the English Van Dyck; George Farquhar, one of a group of comic dramatists who reflect vividly in their works the glittering and wicked life which courtiers and fashionables lived during the half-century between the Restoration and the accession of the Guelphs; and Nell Gwynn, the player and courtesan of Charles II.

In this church was also buried, October 31, 1679, Sir Edmund Berry Godfrey, found murdered in a ditch near Chalk Farm. The corpse was brought from Bridewell Hospital with great pomp, eight knights supporting the pall, and attended by all the City aldermen, seventy-two London clergymen and above 100 persons of distinction. At the funeral sermon two divines stood by the preacher, lest he should be assassinated by the Roman Catholics.

At the funeral, in 1691, of the Hon. Robert Boyle—distinguished for his researches in chemistry and natural philosophy, and one of the original members of the Royal Society—the sermon was preached by Bishop Burnet.

The organ in old St Martin's was built in 1676 by Father Smith, who was himself the first organist here and played for a salary. Edward Purcell, youngest son of Henry Purcell the younger, was elected organist of the new church in 1726.

The old church of St Martin-in-the-Fields, having fallen to decay, was removed, and the foundation stone of the present church, laid by William Talbot, Bishop of Salisbury, on March 20, 1721, with much ceremony.*

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* "On Monday last [September 4, 1721] they began to take

The building, which as Gibbs tells us in his *Book of Architecture*, "Notwithstanding the great Oeconomy of the Commissioners, cost the parish upwards of 32.000 Pounds," was finished in 1726, as recorded in the Latin inscription over the portico, and consecrated on October 20 in the same year.

On the completion of the building King George I gave a hundred guineas to be distributed among the workmen, and subsequently, upon being chosen churchwarden, £1,500 for the purchase of an organ; which, originally built by Schreider, has long since been rebuilt by other hands.

The expense of recasting the bells, of which the steeple contains an excellent peal of twelve, amounted to £1,264.

It is said that Nell Gwynn, who was interred in the burying ground of the parish, left a sum of money to afford a weekly entertainment to the ringers of St Martin's, but this story has no foundation in fact.

When the present church was erected, so many persons were eager to contribute their aid towards its embellishment, that the committee were obliged to decline accepting some offers of pecuniary assistance which were made to them. Malcolm in his *Londinium Redivivum* tells us that the newspapers of 1724 mention the refusal of £500 from a lady

down the steeple of St Martin-in-the-Fields."—*The Weekly Journal or Saturday's Post* of September 9, 1721.

who would have given that sum towards enriching the altarpiece.

Gibbs prepared several plans for St Martin-in-the-Fields, and in his *Book of Architecture*, seven plates are devoted to them.

Among them are two designs made for a round church, ninety-five feet in diameter, with a portico and western steeple as now; but they were set aside by the Commissioners "on account of the expensiveness of erecting them, though they were more capacious and convenient than what they pitch'd upon." The columns and arches separating the centre of this domed church from its surrounding aisles were of the same type as those in the present oblong structure,* the cost of whose erection was £36,891 10s. 4d.

St Martin's is not only the finest work of its architect, but, the most sumptuous church built in London during the supremacy of the Renaissance, and the interior has been so constructed that it is next to impossible to erect a monument in it.

The western portico is one of the noblest pieces of architecture of its style and kind in the country, and its effect would have been vastly improved could Gibbs have seen his way towards placing his steeple—a beautiful object in itself and fully equal to anything of Wren's—at the side of the church, as Hawksmoor did at St George's, Bloomsbury.

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* Plates 29 and 30 in Gibbs' *Book of Architecture* show "six of many more Draughts of Steeples made for St Martin's."

The length of the church, including the portico, is equal to thrice its width, and externally it appears to consist only of a nave.

It is in the Roman Corinthian style, and the round columns at either end of each side of the building render it very effective in profile.

In 1842 forty-five feet of the spire were struck by lightning, and had to be restored at the cost of £1,000: the ball and vane were also regilt; the latter is six feet eight inches high and five feet long, and is surmounted by a crown to denote this to be the parish of the Sovereign. Here are a fine peal of twelve bells, and high up hangs a small shrill bell, formerly the Sanctus Bell, but now commonly styled the Saints' or Parson's Bell.

The interior of St Martin's is truly grand and richly ornamented, "a little too gay and theatrical for Protestant worship," says an old account. Lofty Corinthian columns painted a delicate salmon tint with their capitals richly gilt, and supporting a rather too heavy entablature from which rise round arches, separate the broad nave from its galleried aisles. The last bay on either side is brought forward, or in architectural parlance, 'canted,' so as to form a narrower sanctuary, the space behind these canted bays being devoted to vestries on the ground floor, and to what, for want of a better term, must be styled boxes* on the gallery tier.

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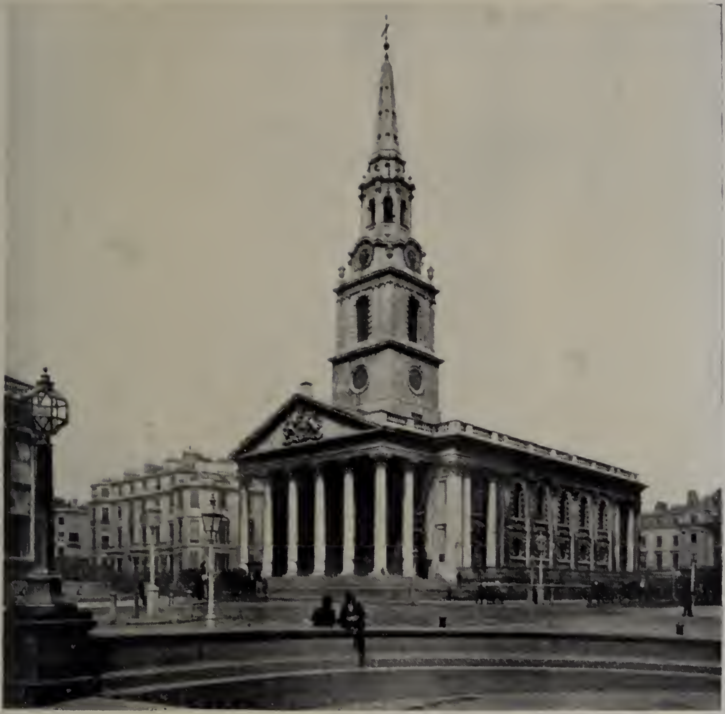
* Occupied by the Royal Family, when any of its members attended service at St Martin's.



ST. MARTIN-IN-THE-FIELDS.
From the South-West.

The handrailing to the pulpit stairs is extremely handsome, and the sides of the pulpit display intarsiatura, or inlaid work, in the Italian style, such as one may see in the beautiful and almost unique choir screen of Sta Maria Maggiore at Bergamo, and in the choir stalls of Sta Maria in Organo at Verona.

There is much rich modern stained glass in the Renaissance style, all in the two tiers of windows lighting the nave being happily carried out on one uniform plan.

In the large christening pew at the west end of the north aisle is the font, an oval basin of marble on a twisted pedestal, but apparently not commonly used, as it supports a feeble miniature font in Gothic. Both the font and the canopy suspended above it are relics of the old church and bear the date 1689.

Admirers of fine wood-carving should examine that above the churchwardens' seats.

At the west end under the organ gallery is a marble bust of the architect, presented to the church in 1885.* Gibbs was not buried in this, his finest creation, but in the predecessor of the present old church of St Mary-le-Bone.

The organ case is hardly commensurate with the richness of the fabric, but that it is original may be seen by comparison with the one shown in the view of St Martin's in Hogarth's plate illustrating the "Industrious Apprentice at Church."

John Weldon, one of whose most admired compositions is the anthem, "In Thee O Lord," was organist of St Martin's from 1726 to 1736. Weldon, who was also one of the organists and composers to the Chapel Royal, was succeeded by Joseph Kelway, son of Thomas Kelway, organist of Chichester Cathedral. Handel greatly admired his playing.

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*This bust is by Rysbrach, and was executed in 1726.

To Joseph Kelway succeeded, in 1782, Dr Benjamin Cooke, who in his turn was succeeded, in 1793, by his son, Robert Cooke, both organists of Westminster Abbey, and distinguished Church composers.

On the death of the latter, in 1814, Thomas Forbes Walmisley became organist. He was the father of the more celebrated Thomas Attwood Walmisley, organist of Trinity College, Cambridge, and Professor of Music in that University.

To Walmisley succeeded W. T. Best, a famous organist and arranger of music for his instrument, who held the post from 1852 to 1854.

John Davy, the composer of much charming English melody, died in May's Buildings, St Martin's Lane, Feb. 22, 1824, and on the 28th was buried in St Martin's Churchyard. In October, 1830, his remains were transferred to Catacomb F, at the east end of the churchyard, which was then bricked up.*

As a church composer Davy is still remembered by his *Sanctus* and Responses to the Commandments in F, and his double chant in D; while in secular music his name will be handed down to posterity as the composer of such songs as "The Bay of Biscay," from his dramatic piece, *The Spanish Dollars*, and "Just like love is yonder rose."

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*From the Registers of St Martin's Church.

A pupil of William Jackson, of Exeter, Davy was for some years organist of Bedford Episcopal Chapel in that city. He subsequently came to London, where he found employment in the orchestra of Covent Garden Theatre, and as a teacher of music. On his creative gift becoming known, he was commissioned to supply music to many dramatic pieces. Falling on bad times, he died, it is regrettable to relate, penniless and alone, the expenses of his funeral being only defrayed by two Devonshire gentlemen who had known him when at Exeter.

Of the celebrities interred in the present church may be named Charles Bannister, the actor (d. 1804); John Hunter (d. 1793, but whose remains were transferred to Westminster Abbey, by the exertions of Frank Buckland, in 1859); Roubiliac, the sculptor (d. 1762); James Smith, one of the authors of the *Rejected Addresses* (d. 1839); and James Stuart, author of *The Antiquities of Athens* (d. 1788).

The vestry-room should be visited for the fine series of portraits of Archbishops Lamplugh and Tennison, Bishop Pearse, Dr Lancaster and other dignitaries of the Church, who were Vicars of St Martin's.

Gibbs' third, but perhaps less well-known London church is St Peter's, Vere Street, originally styled

"Marybone" or "Oxford Chapell." Built at the charge of the Right Honourable the Earl and the Countess of Oxford for the accommodation of the inhabitants of the new houses in Marylebone Fields, it is externally a very plain brick building with a cupola, but within it is of much elegance, resembling, on a smaller scale, St Martin's-in-the-Fields. The ceiling is handsomely adorned with fretwork by Artari and Bagutti, two Italian artists much esteemed in the early part of the eighteenth century for their skill in this particular department of decoration, while the stained glass in the Palladian window above the altar, and the painted panels of the altar-piece are fine specimens of the talent of the late Sir Edward Burne-Jones.

In 1881 the interior of St Peter's, Vere Street, was refitted from the designs of Mr J. K. Colling, the accomplished author of *Art Foliage for Sculptors and Decoration*, *Examples of Medieval Foliage*, and other works of the same class.

The carving was especially designed by Mr Colling with natural foliage conventionalized to accord with the character and style of the building. In doing so the type of work followed was, in a great measure, the oak carving of Grinling Gibbons. It should be understood that Gibbons carved in two styles—one out of the solid oak in low relief, much of which was very beautiful and delicate in style, as may be seen in the stall work at St Paul's Cathedral—the other was carved in lime tree, and fixed upon an oak ground, executed with the most extreme relief, as may be seen in the panels above the stalls in St Paul's, and in the altarpiece of St James', Piccadilly. To obtain the latter character no attempt was made in the carving designed by Mr Colling for St Peter's, Vere Street, but all was scrupulously carved out of solid oak.

Frederick Denison Maurice, the associate of Charles Kingsley in founding the Working Men's College, and the author of *Theological Essays*, *The Religions of the World*, *The Unity of the New Testament*, and other works which made him the recognized chief of the "Broad Church" party in the Church of England, held the perpetual curacy of St Peter's, Vere Street, from 1860 till 1869. Maurice, who died in 1872, occupied an important and distinct position in the annals of the Church. He was among the first to maintain the right of the clergy to intellectual freedom, and by his inspiration, more than by his example, to direct the attention of the younger generation that surrounded him towards the solution of social rather than theological or intellectual problems. The publication in 1853 of his *Theological Essays* exposed him to the hostility of theologians, and his expulsion from the chair as Warburton Professor at King's College, London, was the inevitable result.

Few clergymen have ever led a more strenuous or more beautiful life than Frederick Denison Maurice, and yet much of it was passed under a cloud of detraction which, however, failed to ruffle, much less to spoil, the sweetness of a finely poised and sensitive nature. Gladstone described Maurice as a "spiritual splendour"; Jowett thought his teaching "misty and confused," but added that he was a great man with a disinterested nature, and he always stood by anyone that appeared to be oppressed.

He broadened the thought of the English Church. He made religion real to artisans who had quarrelled with its ordinary interpretation; and his own life with its plain living and high thinking, sweet reasonableness and all-embracing charity, was itself an admirable example of that which he always laboured to bring about—applied Christianity.*

The note of paradox must always be characteristic of a great teacher who is determined to do justice to the conflicting facts of our world of spirit and matter. And such a teacher is not likely to be easily understood. To the majority of those about him he must be content to appear difficult and dangerous, and it may be a good while before it is recognized what light and help he has brought, not only to independent seekers after *truth*, but to the faithful followers of the very men who most dreaded his influence. To-day we can see that Frederick Denison Maurice was a great teacher. But we need not wonder that he was generally pronounced to be both "difficult" and "dangerous" forty years ago. A mystic, he utterly rejected the transcendentalism which despaired of mediæval forms and historical methods; an ardent advocate of progress, he was more convinced than most conservatives that there must be an element of life to be reverenced and guarded in whatever had stood and survived the test of time; a theologian profoundly persuaded that in the knowledge of the Divine all knowledge is included, he gave himself with all his enthusiasm to improve the organization of the "slop-tailoring" trades. So it happened that over and over again he found himself almost as much in agreement with his supporters as with his opponents. Evangelicals, High Churchmen and Liberals, all in turn were perplexed and indignant at the line he took. And the remarkable thing is, that now it would be hard to be certain among which of these groups his influence is most powerfully felt.*

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* At one of the services held during the octave of the consecration of St Matthias', Stoke Newington (June 13-20, 1853), Maurice was the preacher.

There was much in the character of another noble-minded priest of the English Church that reminded one of Maurice. I mean the Rev. Henry Cary Shuttleworth, whose removal by death in 1900 from St Nicholas', Cole-Abbey, where, as well as at St Paul's Cathedral at which he held a Minor Canonry from 1876 to 1883, he won the hearts of all by his bonhomie and irresistible charm of manner, was a great loss to the Church.

We may now turn to the works of Nicholas

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* See Note at end of this Volume.

Hawksmoor, whose first church, St Mary Woolnoth was built, between 1713 and 1716, jointly by him and Gibbs.

The practised eye can see in the bold originality of the west front, which differs from every other design in London, the hand of Hawksmoor, while the detail, especially of the north front, as plainly displays the delicate hand of Gibbs, who far surpassed his contemporaries in the finish and elegance of the ornamental portion of the design.

A church of St Mary Woolnoth is cited as early as 1274* under an entry whereby Geoffrey Godard devises to the church half a mark annual rental for arrears, and to his eldest daughter, Johanna, his capital house in the parish. Some maintain that Woolnoth is a corruption of "Wulfnoth"; others that it is a corruption of "woollen-hithe"; though the wool-hithe, or wharf, it may be observed, was situated in Lower Thames Street, near the Tower. It is also asserted that the name of the former neighbouring and daughter church of St Mary Woolchurch Haw (or Ulnorum) was derived from the Haw, or garden appertaining to "Winotmaricherche" cited in a deed of 1191.† *Note* or *neath* signified "business" or "traffic"; the connexion of St Mary Woolchurch Haw (which stood where are now the Saloon and the Venetian and Long Parlours of the Mansion

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* See *Dr Sharpe's Calendar of Wills*, proved and enrolled in the Court of Hustings, Part 1, 1889.

† Vide *Athenæum*, Mar. 31, 1888.

House) and of St Mary Woolnoth with the wool trade, obtains general acceptance. Stow says that the former was "so called of a beam placed in the churchyard which was thereof called Woolchurch Haw of the tonnage or weighing of wool there used."

However that may be, a church was standing on the present site (supposed, though erroneously, to have been that of a Christian church previously dedicated as a temple of Concord) in the earlier years of the thirteenth century for a parish taken, with others, out of that of St Mary Aldermary. That church was rebuilt about 200 years afterwards, a chapel and steeple being added by Hugh Brice or Bruce, who was elected Lord Mayor in 1485 and died in 1496.

The church was again rebuilt in 1620. After the Great Fire Wren repaired the north side of the church in 1677, but a "case" presented to Parliament in the reign of Queen Anne sets forth that "the east end adjoining Her Majesty's Post Office, with the south side, west end, and tower thereof, were not rebuilt," and that the north side had become ruinous and dangerous, insomuch so that the parishioners feared to attend Divine Service.

Under the act of Queen Anne alluded to at the beginning of this chapter, the present church was begun in 1713 from the designs of Nicholas Hawksmoor, twenty of whose drawings are preserved in the British Museum—George III's collection.

The west front, crowned with two small towers, is a notable example of Hawksmoor's originality of style, and for its scale is one of the most remarkable and powerful pieces of architecture in London. It is instructive as showing how it is possible to be original without the invention of new architectural details. The forms of columns, pilasters, cornices and so forth, are such as are familiar to us, and are all to be found in books; yet the whole thing is distinctly a new conception, resembling no other classic building.

The interior of St Mary Woolnoth, designed on the model of a Roman atrium, though I cannot help thinking that it was influenced in some degree by Domenico Tibaldi's choir of the Cathedral at Bologna, is undoubtedly Hawksmoor's most graceful conception. At each angle of its small nearly square area are three detached Corinthian columns supporting an entablature above which is a semicircular window of commensurate width, affording a field for the richest stained glass. The baldachino over the altar, supported by twisted Corinthian columns, the pulpit with its sounding board, together with other furniture, and the banners of the Goldsmith's Company disposed above the door case, assist in producing a most delightful interior, which was rearranged in 1875-76 under the direction of Butterfield, who removed the galleries, but happily retained their fine carved fronts by fixing them as an architectural feature around the walls, where they plainly tell the history of the change.

It is to be regretted, however, that in a church of such limited dimensions as St Mary's the "Father Smith" organ should have been removed from the gallery above the west door, where it both looked and sounded well.

St Mary Woolnoth has been threatened with demolition more than once; first in 1863, and again in 1892 and in 1897-1900.

On the first occasion it was saved from destruction, although it had been for some time *priced* for sale. At a vestry meeting, the Lord Mayor (Alderman Rose) as a parishioner by his tenancy of the Mansion House, ably supported the opposition to the "amalgamation scheme," and an amendment rejecting it was carried unanimously.

In the Report of the twenty-fourth Anniversary Meeting of the Ecclesiological Society held on June 19, 1863, the committee recorded that the parishioners had successfully resisted a scheme put forward under the auspices of the Bishop of London's Act for the demolition of the remarkable Church of St Mary Woolnoth (Hawksmoor's *chef d'œuvre*) which it was proposed to destroy for the convenience of the General Post Office. On the other two occasions demolition was threatened by individual cupidity, on the score of its alleged uselessness, and by the promoters of the extension line to Islington of the City and South London Railway. In the result, the church was close for three years, whilst it was in temporary possession of the railway company, for the construction of a station in the place of a crypt, of which the walls were found to be built, for the most part, of chalk. During the interval the church was renovated and decorated by Messrs Heaton and Butler under the direction of Mr A. R. Stenning, and reopened in May 1900.

The twelve Corinthian columns and the north and south walls now rest entirely upon steel girders, six or more feet deep, which extend from end to end of the structure; the whole floor was relaid with wooden blocks, the vestry was rebuilt and remodelled, and its floor raised to the level of the church by the railway company, and no trace of settlement has been discovered.

It is gratifying that the church was saved, and that London had not the disgrace of having lightly destroyed a work by one of the most remarkable architects to oblige a railway company.

Money, or the desire for it, seems to rule everything nowadays, and a fine church is merely regarded (as was the case of Hanover Chapel, Regent Street) as a property which can be cheaply acquired, and which is cumbering a site of which money might be made. No thoughts of the sanctity of God's House seem to enter the minds of the purchasers for a moment.

On the north wall is a tablet to the Rev. John Newton, the friend of Cowper, and rector of this church for twenty-eight years.

It bears the following inscription, written by himself:

John Newton, clerk, once an infidel and libertine, a servant of slaves in Africa, was, by the rich mercy of our Lord and Saviour Jesus Christ, preserved, restored, pardoned, and appointed to preach the faith he had long laboured to destroy.*

"I remember," says Rev. Thomas Frognall Dibdin,† in his *Reminiscences of a Literary Life*,‡ "when a lad of fifteen, being taken by my uncle to hear the well-known Mr Newton (the friend of Cowper, the poet), preach his wife's funeral sermon in the Church of St Mary Woolnoth, in Lombard Street. Newton was then well stricken in years, with a tremulous voice, and in the costume of the full-bottomed wig of the day. He had, and always had the entire possession of the ear of his congregation. He spoke at first feebly and leisurely, but as he warmed, his ideas and his periods seemed mutually to enlarge; the tears trickled down his cheeks, and his action and expression were at times quite out of the ordinary course of things. It was as the 'mens *agitans* molem et magno se corpore

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*The remains of John Newton were removed from the crypt of St Mary Woolnoth to his old church at Olney in January, 1893.

†Dr Dibdin was Rector of St Mary's, Bryanston Square—a Doric church from the designs of Sir Robert Smirke—from 1824 to 1848. He enriched it with a stained glass window representing the Ascension, unfortunately removed when the interior of St Mary's was "remodelled" under Sir Arthur Blomfield in 1874.

‡Vol. 1, p. 162.

miscens.' In fact, the preacher was *one* with his *discourse.* To this day I have not forgotten his text: 'Although the fig tree shall not blossom, neither shall fruit be in the vines; the labour of the olive shall fail, and the fields shall yield no meat; the flock shall be cut off from the fold, and there shall be no herd in the stalls; yet will I rejoice in the Lord, I will joy in the God of my salvation.'* Newton always preached extemporaneous."

Here also, on the north wall, is a monument to Henry Fourdrinier (1730-99), the son of Paul Fourdrinier, the well-known engraver of architectural subjects, and whose name is found in the corner of a good many of the plates in Kent's book of Inigo Jones' designs, and in other publications of that period. He was the father of the Henry Fourdrinier who expended his large fortune in perfecting the paper-making machine, and the great-grandfather of the present publisher of that old-established and widely-read architectural weekly, *The Builder.*

From 1872 to 1883 the Rectory of St Mary Woolnoth was held by the Rev. W. J. Irons, one of the early Tractarians. It was while Vicar of Holy Trinity, Brompton (1840-1870) that Dr Irons gave to the world that translation of Thomas of Celano's famous sequence, *Dies Iræ*, which is perhaps the best in the English language. Dr Irons was induced to make the attempt from a strong feeling of the edifying character of the ancient music of the hymn which he had the opportunity of hearing in a foreign cathedral under very solemn circumstances. This translation appeared for the first time during the autumn of 1848, and the melody having been harmonized by Charles Child Spencer, at that time organist of St James', Lower Clapton, the *Dies Iræ* was included in the *Hymnal Noted*, issued three years later under the auspices of the Ecclesiological Society. In the same collection we find another translation from Dr Irons' pen, "Thou Heavenly New Jerusalem" (*Cœlestis Urbs Jerusalem*, from the foreign Graduals). This hymn, together with its plain-song melody, is interesting from the fact that it was sung for the first time at the consecration of St Barnabas', Pimlico, June 11, 1850.

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* Hab. iii, 17-18.

If the Italian-Roman School of architecture in England had advanced from work like the interior of St Mary Woolnoth, instead of steadily retreating as if alarmed at its own success, a very different fate might have been recorded in connexion with it in these pages. But when Hawksmoor himself set the example, what else was to be expected of the herd who were to follow?

His next church, St Anne's, Limehouse, finished in 1724, presents all his worst qualities with scarcely any of his best. Take away the indescribable semicircular projection at the west end and the massive tower,* and the whole might be aptly designated by the one word, prison. The same remarks apply to Christ Church, Spitalfields.

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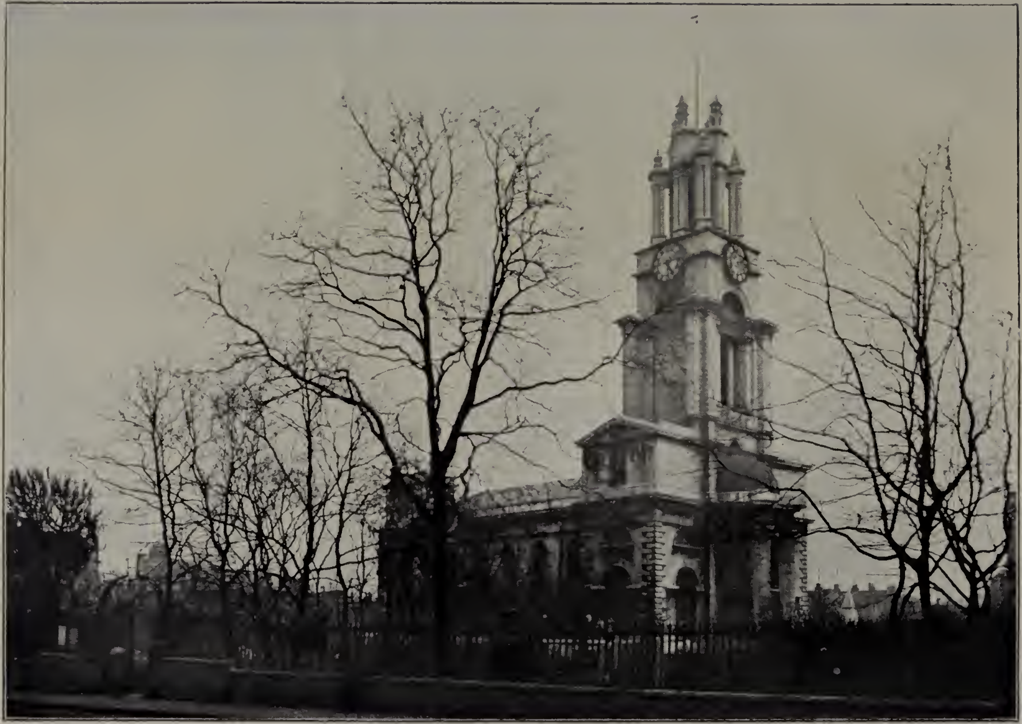
* Malcolm, in his *Londinium Redivivum*, compares St Anne's, Limehouse, to "a very large ship under an easy sail with a flag

The interior of St Anne's, Limehouse, is fine as regards the amount of decoration, but still worse in style from the confusion of the orders there used. If Hawksmoor had intended the preacher occasionally to give his congregation a lesson on architecture, one could understand the propriety of the examples of Composite columns, Ionic and Corinthian pillars and Tuscan arches and pilasters scattered about; as it is, one can hardly believe that St Anne's, Limehouse, and St Mary Woolnoth, are by the same hand.

Hawksmoor's next work, St George's-in-the-East, seems to have suffered from the same influences, whether of locality or otherwise. Perhaps the most effective idea of it is the octagonal lantern on the top of the tower, which is surrounded by a series of square pillars with round tops, presenting the exact appearance of so many cannons levelled against the sky.

flying at her main-top." The interior of this church was burnt on Good Friday, 1850, and was restored between 1851 and 1854 under Philip Hardwick and John Morris.

Lovers of Charles Dickens may like to be reminded that Limehouse was the region of "the dread MacStinger," who resided at "Number Nine Brig Place," and that St Anne's is most probably the church at which Captain Cuttle "was punctual in his attendance, and which hoisted the Union Jack every Sunday morning; and where he was good enough—the lawful beadle being infirm—to keep an eye upon the boys, over whom he exercised great power in virtue of his mysterious hook."



ST. ANNE, LIMEHOUSE.
From the North

The interior, if somewhat ponderous, is handsome and well appointed, the apse, with its round-headed windows placed high up in the wall and filled with stained glass representing figures of the Cardinal Virtues, after those by Reynolds and Jarvis in the west window of New College Chapel, Oxford, being the only instance of such a termination among Hawksmoor's churches.

From Sunday, August 21, 1859, to St James' Day, July 25, 1860, St George's Church was the scene of the most disgraceful riots, consequent upon the attempt of the rector, the Rev. Bryan King, to infuse a greater degree of devotion into the services, which had hitherto been of the ordinary type, by means of a surpliced choir, lights on the altar and the use of the chasuble in the celebration of the Holy Communion. These disturbances, which were renewed from Sunday to Sunday, reached a pitch on the night of Sunday, January 29, 1860, which *The Times* rightly described as "devilish." The appearance of Mr King with his assistant curates—at that time Alexander Heriot Mackonochie, afterwards Vicar of St Alban's, Holborn, and Charles Fuge Lowder, who subsequently became Vicar of St Peter's, London Docks, brave, determined men who did not know what fear was—together with the preacher* and choristers, was the signal for the commencement of the most discordant noises and fearful imprecations. One mode of annoyance, long practised, had been to "say" the responses and psalms in order to drown the "chant" of the choir. This irreverent proceeding was now extended into blasphemy, wicked and indecent imitative responses being substituted by the ruffians. When the service concluded and the clergy had withdrawn, the mob made a rush at the altar; the hassocks were hurled at a beautiful chandelier suspended in the apse, and the altar cross was assailed by missiles from the gallery, where there were groups of blackguards singing comic songs. The rioters were latterly expelled by the police, which force for several Sundays afterwards afforded a small measure of protection to the people worshipping in the church.

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*Often one of the most celebrated of the day.

On Easter Sunday of the same year the scene was even of a more shocking character, the rector himself being saluted on his appearance in the reading desk by a volley of hisses and groans, as well as more tangible missiles in the shape of pieces of pudding, bread, orange-peel, etc. On one occasion —Nov. 6, 1859—two trained dogs were let off among the officiating clergy and choristers!

It is almost needless to say that the Protestant cause was taken up at St George's—as at St Barnabas', Pimlico, ten years earlier, and at St Matthias', Stoke Newington,* seven years later—by those to whom all religions were equally indifferent, and all excuses for a riot equally acceptable. Worn out by the struggle, Mr Bryan King retired in 1861 from the church which he had served faithfully for twenty-three years, after which the services resumed their commonplace form, and St George's-in-the-East sank into that obscurity from which it has never since emerged.

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* Consequent chiefly upon the facts elicited from Mr Le Geyt before the Ritual Commission of 1866-67 respecting the type of service carried out at St Matthias', that church became, during the autumn of the latter year, the scene of disturbances which, had it not been for the promptness and decision of

Moved perhaps by emulation of St Martin's-in-the Fields, Hawksmoor was determined to have a portico for St George's, Bloomsbury, and, as might reasonably have been expected, improved upon it in some points. It displays itself, for instance, better from the height to which it is raised above the level of the street, though it is considered inferior in point of excellence.*

The steeple, intended to realize Pliny's description of the Mausoleum at Halicarnassus, was stigmatized by Horace Walpole in his *Anecdotes* as "a masterpiece of absurdity," consisting of an obelisk crowned with the statue of George I and hugged by the royal supporters."†

Robert Brett and his colleagues, would have assumed a very dangerous complexion. Nothing came of them but good for St Matthias', the services only increasing in ritual splendour and liturgical correctness.

* Until the erection, "cheek by jowl" with it of that hideous skyscraper, the Kingsley Hotel, this portico at St George's told to far greater advantage than it does now.

† In George III's collection of prints in the King's Library, British Museum, are a drawn plan and elevation of a totally different design for this steeple.

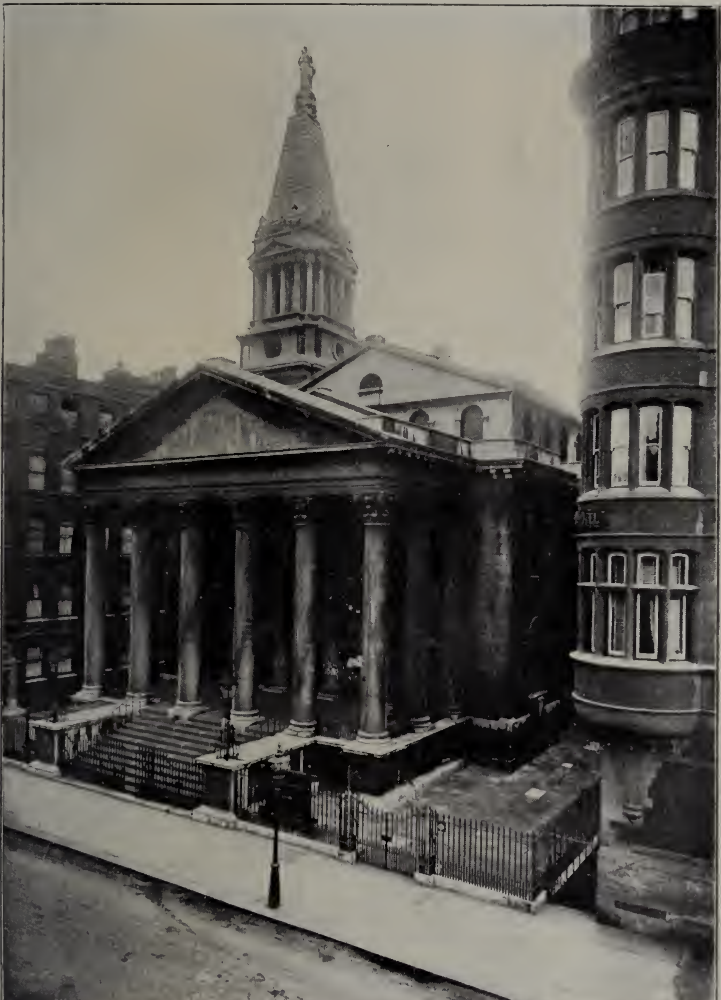
By some, however, the steeple of St George's, Bloomsbury, is preferred to St Martin's and St Mary's-le-Strand, on the ground of its greater originality and picturesque form. Certainly it has more truthfulness in that, like every true steeple, it is seen to rise directly from the ground; besides which it has an expression of majesty and simplicity not to be denied.

The tower supports a range of unattached Corinthian pillars extending round the four sides of the steeple, with a kind of double base, ornamented in the lower division with a round hole on each side, and a curious little projecting arch at each angle. Above this stage commences a series of steps gradually narrowing, so as to assume a pyramidal appearance, the lowest of which were, until Street removed them in 1871, ornamented at the corners by lions and unicorns quartering the Royal arms. At the apex, on a short column, is that statue, in Roman costume, of George I which provoked the following oft-quoted epigram:

When Harry the Eighth left the Pope in the lurch,
The people of England made him head of the Church;
But George's good subjects, the Bloomsbury people,
Instead of the church, made him head of the steeple.

The steeple of St George's has found an enduring remembrance in the background of Hogarth's picture, "Gin Lane."

Internally, St George's, Bloomsbury—rearranged by Street in 1871—is hardly what one would



ST GEORGE'S, BLOOMSBURY.

expect from its grand approach. It is plain and heavy, an effect produced perhaps by the use of the Composite order. Still, there is something imposing about the two semi-oval arches supported on coupled columns and marking off a species of *chorus cantorum* between the nave and the square-ended sanctuary.

The former is made into a square above the cornice of the great arches; but the attic baffles all description, being more like the external wall of a prison set thick with iron-barred windows, under one of the clumsiest but most highly executed of flat ceilings.

The altarpiece—removed from the chapel of Montague House when it became the British Museum, is one of the most interesting features of St George's. It is raised upon a stylobate or plinth supporting two fluted Composite pillars, with an angular enriched pediment. Between the columns is a deep niche beautifully inlaid with a glory, cherubim, a large octagon filled with sexagons, and a border of scrolls. St George's, Bloomsbury, it may be observed, is one of the comparatively few London churches that does not orientate, its altar standing to the north.

It is interesting to notice, how, not only in St George's, Bloomsbury, but in most of the churches built by Hawksmoor, the organic structure of the plan, so to say—i.e., the relation of the several parts to each other—is clearly defined. He seems to have been particularly careful in making the ritual sanctuary, the *chorus cantorum*, and the nave, answer to the constructional members of the design, and this is perhaps no more clearly defined than in Christ Church, Spitalfields, whose interior, undeniably grand and imposing, is approached by a flight of steps leading up to a massive Roman Doric portico.

Laterally, Spitalfields Church is devoid of ornament, and the long round-headed windows with which the somewhat prison-like walls are pierced, have not been improved by their being filled with ground-glass after the manner of a conventicle.

The steeple which rises above the portico may, on the whole, be pronounced unique.

The plan of the tower is square, but Hawksmoor has extended the east and west walls towards the north and south for about two-thirds of the way up, so that it is wider on the face than on the side,and has then come back to the square with curved ramps.*

Above this is a low square stage terminating in an octagonal spire. Like all those of Hawksmoor the design is full of peculiarities; for instance, the circular sweeps of the entablature on the north and south sides, the little arcaded stage below the spire and the bold ramps which terminate the buttresses. The existing impressive effect of this steeple at Christ Church, Spitalfields, is due to its simplicity, to its proportions, and to the dispositions of its planes. Approaching, as it does, very closely to the old Gothic models, evident chiefly in the small broaches dying off on to the oblique sides of the spire, it is worthy to rank with St Bride's or St Mary-le-Bow, as one of the finest and most original steeples produced by the Renaissance in this country.

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* In architectural phraseology a ramp is a concave bend or slope in the cap of any piece of workmanship.

Spitalfields tower contains a peal of twelve bells, scarcely inferior in power and sweetness to any in the Kingdom; the tenor weighs 4,928lb.

The church was greatly injured by fire on February 17, 1836, shortly after the parishioners had finished paying £8,000 for repairs.

On the morning of June 3, 1841, the spire and roof of the church were greatly damaged by lightning at ten minutes to seven, when the clock stopped. The lightning struck the cone, or upper part of the spire; thence it descended to the room above the clock-room, forcing the trap-door from the hinges down to the floor, melting the iron wires connected with the clock, scorching the wooden rope conductors, breaking many of the windows, and making a considerable fracture in the wall, whence the lightning is supposed to have escaped.

The roof was partially covered with large stones, which broke in the leadwork by their weight in falling; and the lead near the injured masonry was melted in several places.

Several church steeples in and near London suffered in the same storm, among them that of St Leonard's, Streatham.

Since the removal of the galleries, the interior of Christ Church, Spitalfields, looks too tall for its length.

The nave is separated from the aisles by very lofty Composite columns supporting round arches, and a low clerestory of segmental-headed windows.

The roof is flat and panelled, but those of the aisles are semicircular, richly moulded and vaulted transversely. The lofty columns are returned across the west and east ends of the nave. The entablature above those at the west end is broken to admit of the organ, a masterpiece of Bridge, enclosed within a handsome case, and said to contain 2,126 pipes.

The gallery upon which it stands is supported by Corinthian columns of much grace.

At the east end of the nave the entablature is carried right across the church, thus forming a species of exaggerated chancel screen. Unfortunately this entablature does not support the symbol of the Redemption, but the Royal Arms!

Beyond this great screen is another bay, connected with a sanctuary of narrower dimensions by means of a "canted" or oblique piece of wall.

The modern *chorus cantorum* is, however, placed to the west of the great quasi screen, thus completely neutralizing the idea which was apparently in the minds of the architect and promoters of Christ Church, the threefold division for congregation, clerks and ministers.

The graceful cornice of vine-leaves and grapes along the top of what must once have been an imposing altarpiece should be noticed, also the pulpit, exquisitely intarsiatured, and the font, an elongated, oval basin, whose appearance would be improved by one of those simple brass covers such as one sees in the French churches.

Sir John Vanbrugh usually has the discredit of that extraordinary pile—St John the Evangelist's, Smith Square, Westminster. Thomas Archer, to whom we owe two other, and by no means fantastic productions, St Paul's, Deptford, and the pro-Cathedral of St Philip at Birmingham, was the architect.

"Cliefden House and a house at Roehampton, which, as specimens of his wretched taste may be seen in the *Vitruvius Britannicus*, were other works of the same person; but the *chef d'œuvre* of his absurdity was the Church of St John's with four belfries in Westminster."*

If one could imagine a collection of all the ordinary materials of a church of the eighteenth century, with an extraordinary profusion of decoration, of porticoes and of cylindrical towers surrounded by Corinthian columns, to have suddenly dropt down from the skies, and, by some freak of nature, to have fallen into a kind of order and harmony and fantastic grandeur—the four towers at the angles, the porticoes taking up almost the entire length of the north and south sides—it would give no very exaggerated idea of St John's.

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* Walpole.

Internally this church is little better than those of the assembly-room class built a century later by the Parliamentary Commissioners.

The galleries with their thin supporting Ionic pillars show some fine wood-carving, and the arrangements of the sanctuary and high altar, before which the seven lamps are suspended, are handsome and dignified.

Charles Churchill, the satirist, was for some time curate and lecturer of this church. His father filled the same office before him, with so much satisfaction to his hearers that, as a mark of respect for his memory, his son was elected to succeed him. This "need, not choice," he tells us, induced him to accept, and here he preached those sermons of which he relates the effect in verse:

> Sleep at my bidding crept from pew to pew.

At length his character became so notorious, that the parishioners who had invited him to succeed his father were compelled to lodge a formal complaint of total dereliction of his professional duties. In consequence of this complaint he resigned his cure, and sought in satire the means wherewith to live. Churchill, who wrote poetry of such biting and fluid an order as *The Rosciad*, *Night*, and *The Prophecy of Famine*, died of fever at Boulogne in 1764.

St George's, Hanover Square, was built between 1720 and 1724 from the designs of John James a pupil of Gibbs. He was the first to introduce the fashion of placing the steeple or cupola on the roof of a church without any apparent or proper basis to rest upon; "a fault not to be denied, for steeples however noble, and porticoes however Greek, can never coalesce. The finest steeple with a portico to it is but an excrescence, a horn growing out of the church's neck."*

The western Corinthian portico of St George's is little inferior to those of St George's, Bloomsbury, and St Martin's-in-the-Fields; "and," says Pennant, "would be thought handsome if there were space to admire it."

James' work has much of the delicacy of his great master and contemporary, Gibbs, and his interior of St George's has a grace allied with a sombre dignity, heightened by the sumptuous furniture, and by the beautiful old Early Renaissance stained glass which fills the three eastern windows.

This glass, which originally belonged to a religious house at Mechlin, was purchased by subscription and inserted in St George's under the superintendence of Thomas Willement about 1843.

In its original arrangement it represented the Tree of Jesse; but this form was necessarily disturbed to suit its present position, a seated figure of the First Person of the Trinity being omitted. The figure of David, which as a rule in windows of this class is found above Jesse, occupies in this instance the north wing together with Hezekiah; Solomon and Jehoram are in corresponding posi-

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*Leigh Hunt, *The Town.*

tions on the south. These four figures flank that ot Jesse. The Blessed Virgin, who, with the Divine Infant, occupies the elongated circle defined by a too sudden blue border, surmounts Jesse, and over them hovers the symbol of the Holy Spirit, the Dove; but the First Person of the Trinity had, from want of space, to be omitted. Figures of Jehosophat and Hosea, Manasses and Jechonias, support the Madonna and the Dove in the wings of the triptych, while the remaining kings—Rehoboam, Asa, Achas and Josiah, are distributed in the end window of either gallery, supplemented by modern work of Willement, in which busts of the Twelve Apostles are introduced.

From its triptych-like form of a round-headed centre and rectangular wings, this east window of St George's lends itself very well to the subject represented, the genealogy of our Lord Jesus Christ, according to His human nature, as derived from Jesse through the Twelve Kings of Judah previous to the Babylonian Captivity.

The figures are designed in the manner of Albert Dürer and Hans Burgmair, with ornamental accessories in the style of the Italian Renaissance.

In the centre of the lower part of the window above the altar is the figure of Jesse enthroned; the roots of a vine are above his head, and at his right hand are seated Aaron and Isaiah, balanced on the other side by a similar couple, but unnamed.

The large painting of the Last Supper above the altar is by Sir James Thornhill. Handel, during his residence in Brooke Street, was a constant and devout attendant at St George's, and here—the most fashionable church at one time for marriages in London—the Duke of Wellington gave away so many brides.

Sir William Hamilton, so intimately connected with the story of Lord Nelson, was married, on September 6, 1791, at St George's to Lady Hamilton, whose name appears in the register as Emma Harte.

Lady Hamilton's was not an edifying career, and but for her connexion with Nelson she would, in all probability, have been remembered only as Romney's favourite model.

But the fact remains that she did in her time play a conspicuous part—creditable in some directions, quite the reverse of creditable in others—and that she closely linked with her own the name of England's greatest sea-captain.

In view of her up-bringing and the circumstances of her early life, it would be absurd to denounce the blacksmith's daughter and nurse-girl, who afterwards became Lady Hamilton, as simply a bad woman. In one direction her moral sense had been so deplorably dulled that she had become, according to a recent biographer, "unmoral," but she was kindly and well-intentioned, she could exhibit courage, loyalty and patriotism, and had also a fine simplicity of character which prosperity never spoiled. No doubt the authorities were right when they declined to smooth the difficulties that beset her last troubled years, but it is impossible not to feel that a little kindly inconsistency would have become them better.

Probably the veil which enshrouds much of Lady Hamilton's earlier life will never be lifted entirely.

As an artist's model she has perhaps never been surpassed, and it is in this capacity that she will be most gratefully remembered. In her girlhood her loveliness must have been irresistible, though of an order exceedingly difficult to catch and fix, and it is fortunate that she met with the painter who, perhaps, stands supreme in English art in his power of recording expression and movement in its most fleeting and evanescent aspects. In this respect Romney outstripped Reynolds and Gainsborough,* who towered above him in every respect; and thus it happened that he could again and again fix and interpret the charm that escaped Sir Joshua, and was only dimly caught by Gainsborough, and by another whose talent also lay in this direction—I speak of Madame Le Brun.

In the burial ground on the road to Bayswater, belonging to the parish of St George, Hanover Square, and near the west wall, was interred on March 22, 1768, Laurence Sterne, the author of *Tristram Shandy* and *The Sentimental Journey.*

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* There can be no doubt that Gainsborough's model for the "Musidora" was Emma Lyon (as she then was) in 1781.

His grave, almost the only one left undisturbed when the cemetery, which was 'hallowed' in 1764, was desecrated by being turned into a "recreation ground," is distinguished by a tall plain headstone, set up, it is said, by a tippling fraternity of Freemasons, and inscribed with the following fulsome jingles, attributed by some to David Garrick:

ALAS! POOR YORICK!
NEAR TO THIS PLACE
LYES THE BODY OF
THE REVEREND LAURENCE STERNE, A.M.
DYED MARCH 18TH, 1768.
AGED 55 YEARS.
AH! MOLLITER OSSA QUIESCANT!

If a sound head, warm heart, and breast humane,
Unsully'd worth, and soul without a stain:
If mental powers could ever justly claim,
The well worn tribute of immortal fame;
STERNE WAS THE MAN, who with gigantic stride
Mow'd down luxuriant follies far and wide,
Yet what though keenest knowledge of mankind
Unseal'd to him the springs that move the mind:
What did it boot him? Ridicul'd, abus'd
By fools insulted, and by prudes accus'd,
In his, mild reader, view the future fate;
Like him despise what 'twere a sin to hate.

THIS monumental stone was erected, to the memory of the deceased, by two BROTHER MASONS; for although he did not live to be a Member of their SOCIETY, yet all his incomparable performances evidently prove him to have acted by Rule and Square: they rejoice in this opportunity of perpetuating his high and irreproachable character to after ages.

Fine humour and delicate pathos appear in Sterne's works; but the grace of these is often marred by the affected glitter of his style, and the indecent hints which betray the wolf in sheep's clothing, the profligate hidden in the parson's gown. He died in Old Bond Street, in St George's parish, March 18, 1768, with no one by his bedside but a hired nurse.*

Till the death of Dr Hodgson (Dean of Carlisle and Rector of St George's) on October 9, 1844, the parish was of vast extent. It was then divided, and others—notably St Peter's, Eaton Square, and St Paul's, Knightsbridge—taken from it, as it had been at first from St Martin's-in-the-Fields.

The other London church by James—St Luke's, Old Street—consecrated on the festival of that Evangelist, 1733, by Dr Hare, Dean of St Paul's and Bishop of Chichester, was built to meet the growing requirements of that part of the town, the parish being taken out of St Giles', Cripplegate.

Externally it is a plain, substantial stone structure, devoid, however, of a sanctuary, with a western tower rising properly from the ground, and surmounted by a fluted obelisk of graceful outline. On either side of the tower are square erections roofed with lead domes and containing the staircases to the galleries.

Within, St Luke's is dignified and imposing, and

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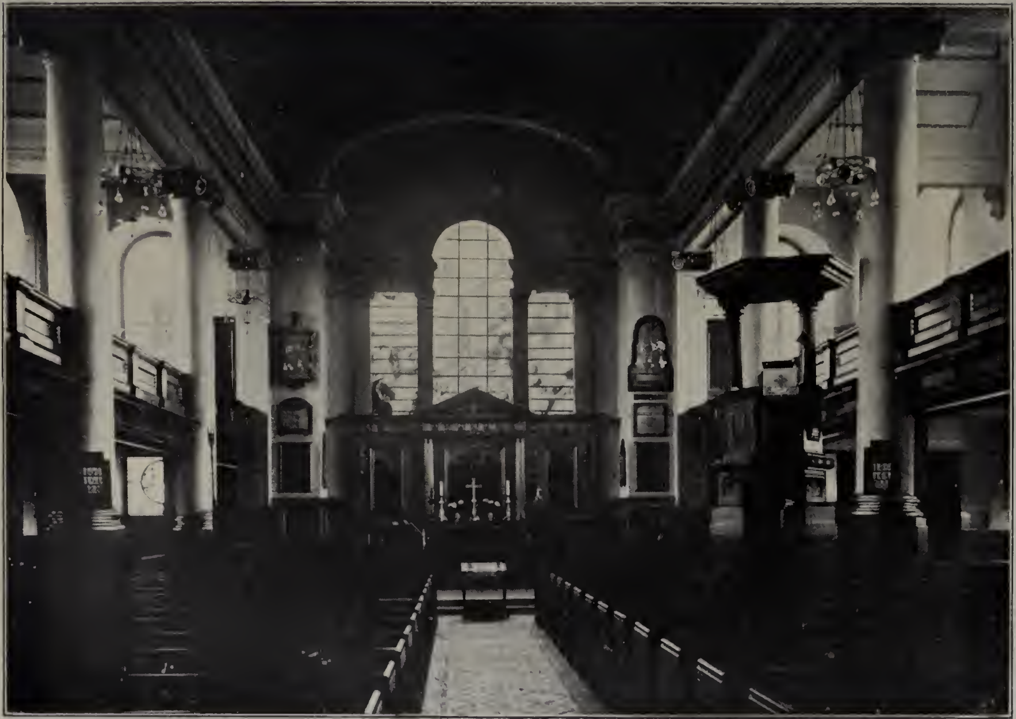
*Macdonald, the footman of John Crawford of Errol, who had been sent by his master to inquire after the condition of Sterne, was just in time to catch his last words, "Now it has come."



ST. LUKE, OLD STREET.

Interior, looking East.

divided into a nave and aisles by lofty colonnades of the Ionic Order. The roof over the nave is semicircular, as are those of the aisles which are vaulted transversely, in as many compartments as there are arcades, from the tall Ionic columns to consoles in the walls. The stonework is painted white, and the details of the columns, etc., are picked out in gold with pleasing effect. Rich stained glass—mostly by Messrs Heaton and Butler—fills the double series of windows on either side, the same artists being responsible for the very beautiful paintings in the three square panels of the altarpiece which has been profusely covered with gold.

The glass in the east window, composed of a round-headed centre and square wings, was inserted sixty years ago by Clutterbuck. The subjects—the Nativity, Crucifixion and Ascension—are treated in the Cinquecento Flemish style, and much of the colouring is rich and fine.

Unfortunately, by some blunder in taking the dimensions of the window, the central picture was painted much too large for its place, and it had to be cut down through the figures in every direction. The group, which has caught all the coarse literal fidelity of the cinquecento School, is confused, there is an almost total absence of symbolical allusion, and of devotional effect there is not a trace.

There are galleries on the north, south and west sides, and in the latter, which is supported on Ionic columns, is the organ, a large, plain instrument, presented to the church by a brewer of Old Street, named Buckley. Built in 1734, this organ in St Luke's is ascribed by some to Bridge, by others to Jordan, and is said to be the first church organ to which the tremulant was applied. The swell, sub, and super octaves were probably the earliest made in England.

This organ in St Luke's, Old Street, has some interesting associations. The churchwardens of St Luke's had a property left them by the Ironmongers' Company for church purposes, which grew into so large a sum that they did not know what to do with it. After much discussion it was decided that it should be spent on enlarging and improving the organ, the work to be done by Messrs Gray and Davison. Now Davison was an old friend of that distinguished English church composer, Henry Smart, who at that time—I am speaking of the year 1843 or thereabouts—greatly wished to have the use of a large organ, and thus it was not long after the giving of the order, Henry Smart heard of the fine instrument that was being built in St Luke's, Old Street, and the churchwardens received an application from him for the post of organist.

It should be mentioned that the then organist of St Luke's was blind, had given much dissatisfaction, and was deemed unfit to manipulate the new organ properly. Henry Smart was then a well-known man, and when he told the churchwardens that his chief object was to secure the use of a fine organ, and that he would, therefore, come for £50 per annum, they accepted his offer, and also agreed to his one stipulation, that sufficient money should be allowed him to pay a professional quartet in his choir. Once installed, his playing after the services attracted much attention, but one morning, after playing a selection from one of Mozart's Masses, one of the churchwardens came up into the organ-loft and "begged to inform Mr Smart that they had decided that they could not have such jiggy stuff played in their church."

"Very well, Sir," was the answer, "it shall be altered." Next Sunday dirge-like sounds proceeded from the organ, and the warden forthwith congratulated the player on the solemn and elevating effect of the music.

"I am glad you liked it," answered Henry Smart, "doubtless if I play it a little quicker you will see the reason why it affected you," and, suiting the action to the word, forthwith pealed out the then popular strains of "Jump, Jim Crow"! After this Smart played what he liked.

It was in the organ loft of St Luke's that a young organ student received the following testimonial from Henry Smart:

"I have heard Mr —— perform an arrangement from Handel's *Messiah*, and as Mr —— has introduced two shakes not marked in the music, I have no doubt he is a finer musician than Handel."

Henry Smart held the post of organist at St Luke's, Old Street, from 1844 till 1864, and it was while organist of St Pancras', from the latter year till his death in 1879, that he composed that *Service in F.* which stands out with majestic prominence, and is universally known wherever such music is possible of performance. Not only is it replete with beautiful themes, but for dignity, power and grand conception of the text, is perhaps unequalled. The unison passages with their chord after chord of rich and flowing accompaniment are very noble, but it is in the *Credo* of the Communion Service that the composer would seem to have reached almost the sublime in music, indeed there are passages, such, for instance, as the *Crucifixus est* which might have been written by Beethoven for one of his colossal masses.

"The effect produced by the performance of this *Nicene Creed*, shortly after it was published in 1868, conducted by the composer," says Smart's biographer, "will not easily be forgotten by those who heard it. The Leeds Madrigal and Motet Society was then in the zenith of its glory and efficiency, numbering 250 magnificent Yorkshire voices. They sang with an aplomb and spirit which so delighted Smart that, in his enthusiasm at the end of the concert, he kissed his hand to the chorus, and said with agitation, 'Magnificent! With you, as Wellington with his army, I could go anywhere; do anything! God bless you! Good night!'" This was quite sufficient for the warm-hearted Yorkshire people to respond at once with a thrilling, enthusiastic cheer. "Poor Smart, he was quite overcome, and said to me, 'Thanks, my dear friend, for all your attention, and for the opportunity I have had to conduct this splendid chorus, of which you ought to be very, very proud. We have no such voices in London, I assure you.'"

Proceeding up Old Street in an easternly direction, we arrive at the Church of St Leonard, Shoreditch, built, between 1736 and 1740, by George Dance, the elder, on the site of the old structure, whose walls rent asunder with a frightful sound during divine service, on Sunday, December 23, 1716, when a considerable quantity of mortar falling, the congregation fled on all sides to the doors, severely injuring each other in their efforts to escape.

A view of this old Church of St Leonard's, Shoreditch, is given in the series published early in the eighteenth century by West and Toms, from which it would appear to have been of the usual Middlesex type, with a nave and three aisles, all under separately gabled roofs, and an embattled tower at the west end of the nave.

It was built of flint and rubble, and was, when surveyed by Flitcroft and Cordwell, utterly decayed, the pavement being eight feet lower than the street, and the ceiling very low.

The present church of Shoreditch is externally, as regards its body, an uninteresting pile of brick, redeemed, however, by its western Doric portico and its steeple. The latter is of singular elegance, though spoilt by being placed upon the roof of the church, instead of rising, like all true steeples should, from the ground.

In this steeple, at Shoreditch, Dance has imitated the outline of St Mary-le-Bow, but on a smaller scale; the circular peristyle of columns, which is perhaps the weakest part of the latter, being strengthened by arched walls returning from the columns to the cylinder within. The story above has a domed covering, instead of open flying buttresses, by which it gains in solid appearance, but loses in lightness and elegance. Three orders of Italian Renaissance architecture are displayed in the portico and steeple of St Leonard's—Doric, Ionic and Corinthian.

The interior, the appearance of which would be greatly improved by the addition of a deeper sanctuary, is lofty and spacious, but deficient in the richness and symbolism of the churches of the earlier English Renaissance. Very tall circular columns of the Doric order, supporting a somewhat top-heavy looking entablature, carry seven round arches, a low clerestory and a flat ceiling.

The galleries were removed in 1857, under the direction of an architect named Knightley. The area was rearranged, and colour introduced by Butterfield in 1870, at the cost of a London merchant.

The pulpit, with its sounding board supported by two Ionic columns, and the organ case—the instrument is by Bridge—are fine, but the most interesting feature of St Leonard's is a relic of the old church, the stained glass in the great round-headed east window, carefully restored in 1906 by Mr Thomas Curtis, the present representative of the old firm of Ward and Hughes, Frith Street, Soho.

The principal subject is the Institution of the Eucharist, in which our Saviour is seen sitting at table with His disciples. Judas appears with the purse in his hand, and beneath him is his figure in miniature represented as hanging on a tree. Various incidents in the Passion occur in the background. Above the main subject are three smaller ones; the Reconciliation of Jacob and Esau, the Vision of Jacob; and Jacob on his knees with a scroll from his mouth thus legended: *Minor sum cunctis miserationibus tuis, et veritate tuâ cum explievisti servo tuo.** Under these three pictures is inscribed: *Ex dono Thomæ Austin, Civis & Clothworker Londini. Anno Domini* 1634, and above them are small figures of the Evangelists, the Clothworker's Arms, and those of the donor.

It appears that in Walker's *Sufferings of the Clergy* the tenth article exhibited against Mr Squire, the Vicar of Shoreditch in 1642, was "allowing the picture of the Virgin Mary and our Saviour and

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* Gen. ~~xxii~~, 10.

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His Twelve Apostles at His Last Supper in stained glass." "In return to which," replied Mr Squire, "it must be known that there was no picture of the Virgin Mary in his church; of our Saviour and His Apostles there was, indeed." The parishioners would have had these taken out and a crucifix erected instead of them, but this Mr Squire opposed. The figure taken for that of the Virgin Mary was no other than that of St John, who, as usual in religious art, has a very effeminate face and reclines on the bosom of our Lord.

While the church was being rebuilt, this glass, which is said to have been the work of Battista Sutton, was cased in wood, pitched and buried underground.

The stained glass window at the west end of the north aisle—by Gibbs, from the designs of Butterfield—is a memorial to the Rev. T. Simpson Evans, Vicar of Shoreditch from 1842 to 1880.*

The son of an astronomer and mathematician famous in his day, Mr Evans was much beloved, and in every way the model of an English parish priest of the very best kind. In the few ritual improvements he made, he had to encounter fierce and vulgar opposition, and during the time of the "surplice riots" consequent upon the delivery of Bishop Blomfield's famous Charge of 1842, Shoreditch Church was the scene of unseemly disturbances

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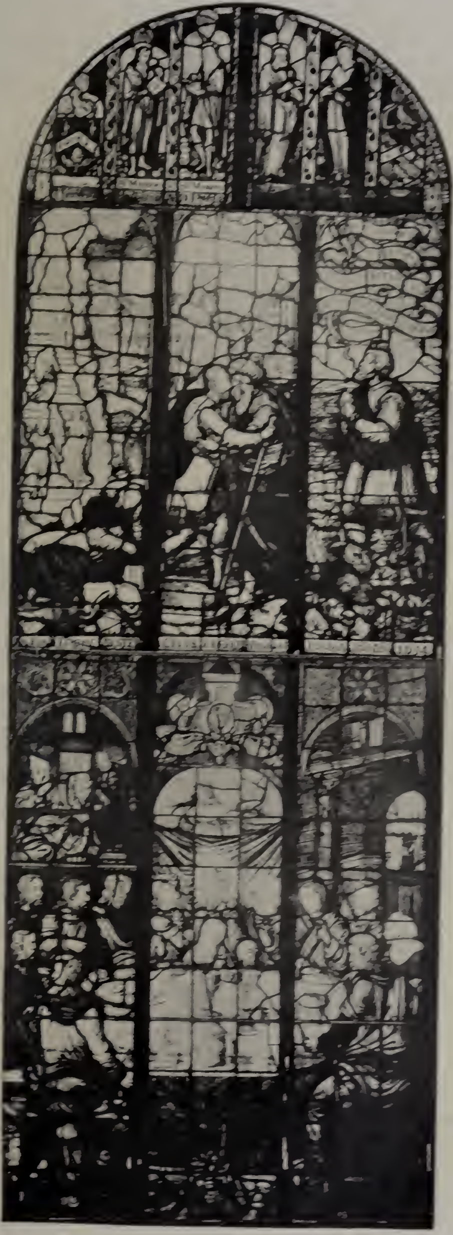
* During Mr Evans' long ministry at Shoreditch Evening Prayer was said daily at half-past six.



ST. LEONARD, SHOREDITCH.
Ancient Stained Glass in the East Window.

and of outrageous desecration caused by holding vestry meetings in it.

Mr Evans was rich in information about the Churchmen of the preceding century.

He edited the Life of Frampton, the non-juring Bishop of Gloucester, and had amassed a quantity of material for biographies of such orthodox Catholic divines and laymen in the Church of England during the Georgian period, as Sherlock, Sparkes, Sutton, Spinckes and Nelson, down to Joshua Watson,* Sikes of Guisborough, Bishop Middleton, Van Mildert and H. Handley Norris.

The last-named, who, as we shall see hereafter, was instrumental in building the present parish church of South Hackney—one of the noblest raised in England since the Reformation—was a most active member of the High Church societies. Writing to a friend, Norris said: "I want to see a centre formed to which all zealously-affected Churchmen may resort, and counterplot the numerous and most subtle devices against our very existence which every day is bringing to light." Such men were forerunners of the Church Movement, and Mr Evans, of Shoreditch, was a follower of those men whose work fitted in well with the progress of the Tractarian Movement.

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* Joshua Watson, like the first Lord Addington, Mr Richard Foster, Robert Brett, and Richard Casenove, was a very active promoter of church building in London. To him we owe among others, St James', Lower Clapton, and St Barnabas', Homerton, a satisfactory Flowing Decorated structure, finished in 1847 from the designs of Ashpitel.

Thomas Simpson Evans was a zealous co-worker with Robert Brett in promoting St Matthias', Stoke-Newington,* and during the interregnum which occurred between the secession of its first incumbent, the Rev. T. A. Pope, and the appointment of his successor, the Rev. S. W. Mangin, frequently officiated at the daily choral Evensong in that church. During his later years Mr Evans resided in a large house on Stoke Newington Common, removed since his death in 1880; and thither every Saturday afternoon many of the most prominent Churchmen of the day used to resort for conference and friendly intercourse on Church matters.

At St Leonard's is annually preached the endowed Lecture founded by Thomas Fairchild, gardener, who carried on his business in Selby's Gardens, extending from the west end of Ivy Lane to the New North Road. By his will, in 1728, he bequeathed the sum of £25, the interest of which he desired might be given annually to the lecturer of St Leonard's, for preaching on Whit-Tuesday a sermon on "The Wonderful Works of God in the Creation," or, "On the Certainty of the Resurrection of the Dead, proved by certain changes of the Animal and Vegetable Parts of the Creation." The bequest came into operation in 1730, and has been continued ever since.

* Mr Evans' wife and children were often among the worshippers at this Cathedral of High Churchism in London during its earlier days.

The sum bequeathed by Mr Fairchild was increased by subscriptions to £100 South Sea Annuities producing £3 per annum, which was transferred to the President and Council of the Royal Society. To the subscription added to the bequest, Archdeacon Denne added £29 of the money he, the first lecturer, had received for preaching the sermon. It was the custom for the President and Fellows of the Royal Society to hear this sermon preached.

"Whit-Sunday, June 4, 1750, I went with Mr Folkes, and other Fellows, to Shoreditch, to hear Dr Denne preach Fairchild's sermon 'On the Beauty of the Vegetable World.' We were entertained by Mr Whetman, the vinegar merchant, at his elegant house by Moorfields; a pleasant place encompassed with gardens well stored with all sorts of curious flowers and shrubs, where we spent the day very agreeably, enjoying all the pleasures of the country in Town, with the addition of philosophical company." *

From Shoreditch the churches of St Botolph in Bishopsgate and Aldgate may be visited.

Saint Botolph, whose principal church is to be found at Boston (i.e. Botolph's Town), was the great patron of travellers, and accordingly four churches dedicated to him were placed at the four exits—north, south, east and west from the city: the northern one being at Bishopsgate, the southern one at the entrance to London Bridge, the eastern

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* Stukeley, MS. Journal.

at Aldgate, and the western at Aldersgate; so that, in whatever direction a traveller was proceeding, he might step aside a few moments and implore the prayers of St Botolph for his safety and success on his journey at the saint's own shrine.

Of the four churches dedicated to St Botolph in London three remain, but they were all rebuilt at different times during the eighteenth century. The fourth, St Botolph's, Billingsgate was destroyed in the Great Fire, and not rebuilt, but the name survives in Botolph Lane, where until a few years ago Wren's church of St George—and a very pretty one too—was standing. . . .

The old Church of St Botolph, Bishopsgate, escaped the fire of 1666, but was rebuilt between 1725 and 1729 by James Gold, concerning whom I am unable to glean any particulars. Externally, it has a body of red brick with the usual two tiers of windows and a somewhat clumsy tower standing over the sanctuary. Within, it is solemn, and has a good colonnade of Corinthian columns, and a cupola in the centre of the nave roof which produces a pleasing effect. There is a considerable quantity of modern stained glass carried out in a style suited to the church; some interesting decoration in *opus sectile* mosaic; and a mural monument designed by the late Mr J. F. Bentley to the Rev. William Rogers, Rector from 1863 to 1896, and a great benefactor to the church and parish.

On the north wall is a monument to Sir Paul

Pindar (d. 1650) an eminent English merchant of Charles I's time, whose house, in Bishopsgate Street Without, was standing until lately. Its beautiful old Jacobean front is now preserved in the Victoria and Albert Museum at South Kensington.

The registers of the church record the baptism of Edward Alleyn, the player, and founder of Dulwich College (b. 1566); the marriage in 1609 of Archibald Campbell, Earl and first Marquis of Argyle, (the great Marquis of the Scottish Covenant) to Anne Cornwallis, daughter of Sir William Cornwallis; and the burials of the following persons: 1570, Sept. 13: Edward Allein, "poete to the Queene."—1623, Feb. 17: Stephen Gosson, rector of this church, and author of "The School of Abuse, containing a pleasant invective against poets, pipers, plaiers, jesters and such-like catterpillars of a commonwealth" 4to, 1597.—1628, June 21: William, Earl of Devonshire (from whom the neighbouring Devonshire Square derives its name).—1691: John Riley the painter.

On the fronts of the galleries are painted the names of the Rectors of Bishopsgate from the fourteenth century to the present time.

Among these names few have more interest than that of Charles James Blomfield, rector from 1820 to 1828, when he was translated from the see of Chester to that of London.

In May, 1824, Bishop Beadon of Bath and Wells, died. His place was filled by Bishop Law, translated from Chester; and Dr Blomfield received a letter from Lord Liverpool offering him the latter see, which he accepted, being allowed, however, to retain with his bishopric, *in commendam*, the living of Bishopsgate.

Previous to his becoming rector of that important London parish, Dr Blomfield had held the benefices of Great and Little Chesterford, in Essex, and when the news of his promotion to Chester reached his native place, Bury St Edmund's, one of the boys of the Grammar School produced the following smart epigram:

Through Chesterford to Bishopsgate
Did Blomfield safely wade;
Then leaving ford and gate behind,
He's Chester's Bishop made.

Dr Blomfield's successor at Bishopsgate, the Rev. Edward Grey, became Bishop of Chester, when the former was translated to London.

Not inappropriately, Bishopsgate gave three bishops to the Church during the early part of the last century, for Blomfield's predecessor in the living was Richard Mant, who became in 1820 Bishop of Killaloe and Kelfenoragh, and three years later of Down and Connor.

Mant, who is perhaps best remembered by his collaboration with D'Oyly, Rector of Lambeth, in an edition of the Bible in three volumes, with explanatory and practical notes, deserves the gratitude of hymnologists, for to him we owe a change which went far, though in a good direction, to widen people's knowledge of that science.

In the rise of English hymns we find a remarkable illustration of the difference of character between the German Reformation and our own. In Germany the whole movement came from the middle and lower classes, and was only afterwards taken up by secular princes, and not at all by the hierarchy; consequently, its leaders had to assume the guidance and furtherance of it as best they could, and to make way with weapons of their own making; and one of the most obvious means of grafting their doctrines on the masses was by giving them ready formulas in hymns.

In our case, on the contrary, royal and political difficulties first blew into a flame the smouldering discontent; kings, therefore, and chancellors, archbishops and bishops, were its ruling agents; the people's grievances were considered, but their support and consent were not needed; their feelings were checked rather than roused, and very little was done for them at first beyond giving them the prayers, lessons, Litany and Communion Service in English. This, instead of increasing, rather diminished the popular element in public worship, as it took away the Latin hymns, and did not replace them by others. Why they were not translated with the prayers—whether because there were no poets (*pace* Sternhold and Hopkins)—or because questions of doctrine and discipline engrossed all attention, or whether hymns were thought of no consequence, it is impossible to say. One thing, however, is clear, that, the old channels of devotional poetry being shut off with the Latin hymns, our forefathers were left stranded, so to speak, on the dry land of prose; and patiently they seem to have borne it. Cranmer gave up, and no one else undertook, the task of translating the old hymns; and it was well left undone, if we may judge from the specimens of translations made at the period, and found in the Primers of 1545 and 1559, from the latter of which the following Morning Hymn, *Ales diei nuntius* * is taken:

The bird of day Messenger
Croweth, and showeth that light is near.
Christ the stirrer of the heart
Would we should to life convert.

Upon Jesus let us cry,
Weeping, praying, soberly.
Devout prayer ment † with weep
Suffereth not our heart to sleep.

Christ shake off our heavy sleep,
Break the bonds of night so deep,
Our old sins cleanse and scour,
Life and grace into us pour. Amen.

It appears, then, that even if unlicensed singing was used—and some think it was—during the reigns of Henry VIII and Edward VI, it was to a very trifling extent; and, at any rate, those who might refuse to indulge their love of singing at the expense of obedience were left without hymns till the reign of Elizabeth. And even then they obtained only a metrical version of the Psalms of David, by Sternhold, Hopkins and others, which was published in 1652 and received the permissive authorization of the Queen.

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* A cento from the first hymn of the Cathamerinôn of Prudentius, and appointed in the Sarum and other Breviaries for use on Tuesday morning.

† Mixed.

Here and there, along the course of the seventeenth and eighteenth centuries, isolated attempts were made to translate some choice Latin hymns; Crashaw, Bishop Cosin, Drummond, Dryden, Hickes and Lord Roscommon, had each contributed one or two; but Bishop Mant went a step further, and, taking the Roman Breviary, translated, with few exceptions, all that it contained. The ice thus broken, Mant's leading was followed with such zeal by Isaac Williams (who did the same with the Paris Breviary), by Copeland, Dr Chandler, Dr Pusey, Rev. E. Caswall, Dr Neale, Dr Irons, Dr Bright, the Rev. Francis Pott and many more, that there have been produced almost as many Anglo-Latin as new and original English hymns during the last three-quarters of a century.

Let us, therefore, give due honour to this former Rector of Bishopsgate, as the pioneer of those who have given us in the vernacular those divine hymns, which, in their Latin originals, have through ages been, and still continue to be, to countless saintly souls, the joy and consolation of their earthly pilgrimage.

And here several curious reflections arise. This resuscitation of the Latin hymns coincided in time with the remarkable Church Movement at Oxford, identified with the *Tracts for the Times*. As was the case with the Wesleyan revival in the eighteenth century, so with this Church revival, early in the last, it gave an unusual impulse to hymnology, leading to the conclusion that there is a peculiar aptitude in hymns, on the one hand, for giving expression to the religious feelings of the writer, and on the other for the propagation of those feelings amongst others. Again, the Oxford Movement was to a great extent a counter-movement, not in the sense of an opposition, but a reaction, or rather readjustment; therefore, whereas the Wesleyans, who sought new paths for themselves, sought also new hymns of a new character, the Church party, who aimed at recovering the old paths that had been lost, were naturally led to take up the ancient hymns.

The Wesleyan, again, with a fresh predilection for the experimental side of Christianity, found the spiritual food most congenial to him in the ecstatic raptures of the Methodist hymns; the Churchman, on the contrary, restoring, perhaps unconsciously, the balance, by leaning more to the objective expression of truth, welcomed the calm narrative songs of primitive and mediæval days.

But it is time to interrupt this train of thought into which I was unconciously led by the name of Bishop Mant in connexion with St Botolph's, Bishopsgate, and to take up the thread of our history.

I was speaking of the several churches dedicated to St Botolph in the City. The first has been disposed of, so we will now proceed up Houndsditch in search of the second.

St Botolph's, Aldgate, was rebuilt in 1741-44 from the designs of the elder Dance, and has a well-proportioned brick tower, placed by the way at the south end, surmounted by a not very successful stone spire. The body of the church, which is short, is lighted in the centre of three of its sides by a Venetian window, i.e. one with a curved centre and quadrangular wings.

There are galleries round three sides of the interior which was skilfully renovated about twenty years ago from the designs of the late Mr J. F. Bentley. Two conspicuous and successful features of the scheme are the treatment of the fronts and balusters of the galleries in white enamel, and that of the cove of the roof above each gallery with, at the springing, a series of figures of boys supporting the coat-arms in shields of many ecclesiastical persons and institutions connected with the domestic and public history of London.

There are some monuments, saved from the old church: to Thomas, Lord Dacre, of the North (beheaded 1537); and Sir Nicholas Carew, of Beddington (beheaded, 1533). There is a good deal of sculptural merit in the extended figure; and to

Richard Dow, citizen and merchant tailor (d. 1612), who left a sum of money to the parish of St Sepulchre's, Holborn, to remunerate the clerk for ringing a bell at midnight under the walls of Newgate, and calling the poor prisoners condemned to death to prayer and supplication. White Kennet, editor of *The Complete History of England*, and subsequently Bishop of Peterborough (1718-28), held the living of St Botolph's, Aldgate.

The remaining church dedicated to this Saint in London, at Aldersgate, will be noticed hereafter.

Of much greater beauty than either of the two churches just described is Flitcroft's St Giles'-in-the-Fields.

The name of this church receives its addition from the circumstance of being formerly *in the fields*, and to distinguish it from St Giles', Cripplegate. The parish was anciently a village of the same name, and its church is supposed to owe its origin to the chapel which formerly belonged to the hospital, founded, about 1117, by Queen Matilda, consort of Henry I, for the reception of leprous persons belonging to the city of London and the county of Middlesex.

In 1354 Edward III granted this hospital to the Master and Brethren of the Order of Burton, St Lazar, of Jerusalem, in Leicestershire, for certain considerations, for which it became a cell to that Order, till the general dissolution of religious houses by Henry VIII who, in 1545, granted it to

Lord Dudley. Soon after this period the chapel or church was made parochial, and on April 20, 1547, William Rawlinson was instituted rector.

When, in 1554, the bishops made a visitation to enforce the injunctions of Queen Mary, some of the Reformed party dispersed ballads and poems in ridicule of the re-established ceremonies, which gave great offence, and measures were taken for severe punishment. Several of the Reformed had before this acted very unwisely and offensively. One Robert Mendham, a tailor, was brought before the Star Chamber, September 15, 1553, for "Shaving a dog in despite of priesthood," and was ordered "openly to confess his folly" in the parish Church of St Giles'-in-the-Fields. On Sunday, April 8, 1554, a cat was found hanging in Cheap, "with her head shorn and the likeness of a vestment cast over her, with her fore-feet tied together and a round piece of paper like a singing cake betwixt them"; this, by order of the Bishop of London (Bonner), was shown to the people at Paul's Cross by Dr Pendleton, who was himself fired at in the pulpit shortly after. Such conduct has provoked the wrath of Governments in ages more tolerant than that of the Tudors.

The ancient Church of St Giles', being very small and much dilapidated, was taken down in 1628, and a church of rubbed brick erected in its stead.

This structure was defaced by the Puritans, the churchwardens' accounts showing a payment of

4s. 6d. "to the painter for washing the twelve Apostles off the organ loft."

Being found too small and inconvenient, the inhabitants applied for an Act of Parliament to enable them to rebuild it.

Accordingly, Henry Flitcroft, a pupil of Gibbs, whose grace and refinement he caught in a very marked degree, was commissioned to prepare plans for a new church. His first design does not appear to have been approved by the committee, so he drew out another, which resulted in the present stately and substantial, yet graceful, structure.*

Flitcroft's original design for St Giles'-in-the-Fields was subsequently applied to St Olave's, Tooley Street, Southwark, which was rebuilt three years later.*

St Olave's suffered much from a fire on August 19, 1843, but was rebuilt on the old lines.

Flitcroft's original design for the spire seems never to have been carried out. The present tower is a square one of pleasing proportions, surmounted by a little octagonal turret out of which a flagstaff rises.

The same architect's other church, St John's, Hampstead, has a fine interior on the model of St Martin's-in-the-Fields. It has been beautifully decorated by Mr J. R. Clayton and Mr Alfred Bell. The latter placed a stained glass window in this church as a memorial to his old master, Sir Gilbert Scott, who resided for some time at Hampstead and attended St John's.

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* Vide the Collection of Prints and Drawings in Geo. III, Coll. Brit. Mus.

To return to St Giles'-in-the-Fields: the steeple, consisting of a tower surmounted by an octagon, enriched at the angles with attached Ionic columns, and supporting a belted spire, resembles that of his master at St Martin's-in-the-Fields. The interior, of the galleried basilican type, is the most graceful specimen of its kind produced during the early Hanoverian period. In 1875 it was rearranged and decorated from the designs of Sir Arthur Blomfield, and latterly from those of Butterfield, under whom the former somewhat too sombre colouring gave place to the lighter and more cheerful one we now see. The prevailing style is the Ionic.

The galleries (observe the fine staircases conducting to them) form a constructional feature, and from their fronts rise Portland stone pillars of the order, supporting a square entablature from which rises the richly fretted arched roof. Observe especially the graceful Doric columns supporting the organ gallery; the fine stained glass in the upper tier of windows; the pavement of black and white marble in small checkers; and the richly decorated east end, with its altarpiece containing paintings of Moses and Aaron; and its Venetian window, lately refilled with stained glass representing the Ascension by Lavers and Westlake.

St Giles' gains much both internally and externally by its shallow sanctuary, a feature lacking in the contemporary Church of St Luke's, Old Street, and the earlier St George's, Hanover Square. On either side of it is a square-headed window filled with good reproductions of seventeenth-century painted glass representing figures of St Luke and St Giles, the work of Heaton and Butler.

Against the easternmost pillar of the gallery on the north side is a tablet in memory of Sir George Smart—organist and composer to the Chapel Royal, long a resident in the parish, d. 1867—and, at the west end of the same aisle is the effigy of Lady Dudley (d. 1670) preserved from the old church in grateful memory of her benefactions to the parish, which had been both frequent and liberal. Created as duchess in her own right by Charles I, she is buried at Stoneleigh in Warwickshire.

Among the eminent persons interred in the seventeenth-century church are—George Chapman, the translator of Homer (d. 1634), Inigo Jones erecting an altar tomb to his memory at his own expense. It was originally in the churchyard, but has been removed into the church and set up at the west end of the north aisle. The monument part alone is old, the inscription being a copy of all that remained visible. The celebrated Lord Herbert of Cherbury (d. 1648); James Shirley, the dramatist, and his wife (d. 1666); Richard Penderel, "preserver and conduct to his sacred Majesty King Charles II after his escape from Worcester fight"

(d. 1671);* Andrew Marvell† (d. 1678); Sir Roger L'Estrange, the celebrated political writer (d. 1704); and the profligate Countess of Shrewsbury (d. 1702), of whom Walpole relates the almost incredible anecdote of her having held the horse of Villiers, Duke of Buckingham, while the duke killed her husband in a duel.

The first portion of the burial service was read in St Giles'-in-the-Fields on December 13, 1826, over the remains of that sincere Christian and truly great sculptor, John Flaxman, who died at his residence, a small, unpretending house in Buckingham Street, Fitzroy Square. There was no public mourning, but his body was accompanied to the grave in the burial ground belonging to the parish of St Giles, adjoining the old Church of St Pancras, by the President and Council of the Royal Academy.

Flaxman died of a cold caught in church, and in connexion with his death a peculiarly interesting circumstance is related by Allan Cunningham in his *Lives of the British Sculptors* (p. 359): "The winter had set in, and, as he was never a very early mover, a stranger found him rising one morning when he called about nine o'clock. 'Sir,' said the visitant, presenting a book as he spoke, 'this work was sent to me by the author, an Italian artist, to present to you, and at the same time to apologize for its extraordinary dedication. In truth, sir, it was so generally believed throughout Italy that you were dead, that my friend determined to show the world how much he esteemed your genius, and having this book ready for publication, he has inscribed it "Al Ombra di Flaxman." No sooner was the book published, than the story of your death was contradicted, and the author, affected by his mistake, which, nevertheless, he rejoices at, begs you will receive his work and his apology.' Flaxman smiled, and accepted the volume with unaffected modesty, and mentioned the circumstance, as curious, to his own family and some of his friends."

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*There is an altar tomb to his memory in the churchyard.

†Thompson, the editor of his works, searched in vain, in 1774, for his coffin, and could find no plate of an earlier date than 1722.

This occurred on Saturday, December 2, when he was well and cheerful; the next day he was taken suddenly ill with cold, and on the 7th was dead.

Early in the last century a new entrance gateway of much merit was erected from the designs of William Leverton, in which is introduced an ancient piece of sculpture of more curiosity than beauty, representing the Last Judgement.

The figures are very small in proportion to the circular lunette they occupy. The Saviour stands in the clouds, surrounded by rays, holding the banner of redemption, and with His right hand pointing upwards. Angels playing musical instruments and tumultuously expressing the joys of heaven, completely surround him. Neither the Virgin Mary nor the Apostles are to be seen in order. The prominent attitudes of the rising dead, and of the condemned, betray markedly the influence of Michael Angelo; they have been directly and ignorantly copied from his outline conception. This alto-relievo is very curious, and, being both elaborate and well preserved, deserves more attention than is usually directed to it. The treatment is hardly worthy of the subject; but, as a piece of carving, it is remarkably good.

Much excellent work was done at St Giles' during the rectorate of the Rev. James Endell Tyler, a Fellow of Oriel College, Oxford, and the friend of Whately, Jelf, Newman, Copleston and other great Churchmen of the first half of the last century. Mr Tyler was appointed to the living of St Giles' by Lord Liverpool, in 1826; and on the death of Sydney Smith, in 1845, he succeeded to a canonry at St Paul's Cathedral. He died in 1851. Those who remember Mr Tyler describe him as a man of a very striking presence, and who in church wore bands of a different make to those usually seen then; instead of two narrow strips of muslin they were large and in one piece, falling down flat like those seen in old prints of the Caroline Divines, and of Bossuet and Fénelon. Through his instrumentality Christ Church, a pleasing little structure, was built in Endell Street* from the designs of Benjamin Ferrey in 1845.

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*Originally Belton Street, but named Endell Street during some improvements made in that part of London fifty years ago, in compliment to Mr Tyler.

Here for many years an excellent work was carried on by the Rev. Mr Swain, who devoted to it an earnest energy and self-denial, which is still remembered.

Under this worthy parish priest the services at Christ Church became much appreciated by the poor of the surrounding district, and in 1874 the building underwent decoration from the designs of Butterfield, who, unfortunately coated the octagonal columns of blue lias with paint, since, however, removed.

As a memorial to Mr Tyler the window above the altar of St Giles' was filled with stained glass, about 1853, by Wailes of Newcastle. It represented the Ascension, but was removed quite lately, and worthier work substituted for it. The same subject is, however, represented and certain portions of the original glass have been made use of.

The old Church of St Marylebone or St Mary-at-the-Bourne, at the end of High Street, debouching into the New Road, was originally the mother-church of Marylebone, and was rebuilt in 1741 on the site of an edifice erected at the beginning of the fifteenth century on the removal of the ancient church of Tyburn, "which stood in a lonely place near the highway (on or near the corner of Stratford Place) subject to the depredations of robbers, who frequently stole the images, bells and ornaments."*

In Vertue's plan, of about 1560, the only building seen between the village of St Giles and Primrose Hill is the little solitary church of Marylebone. Its interior was selected by Hogarth for the scene of the Rake's marriage to a deformed and superannuated female. Some ill-spelt verses on the vault of the Forset family and the churchwardens' names are accurately copied.

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* Lysons' *Environs of London*, Vol. III, 1795.

Part of an inscription in the picture begins:

"these : pewes : vnservd : and : tane : in sundin"

remains to this day, raised in wood, in one of the gallery pews. The first two lines of this inscription are the originals; the last two were restored in 1816, at the expense of the Rev. Mr Chapman, the minister. Hogarth's plate was published in 1735, and part of the original inscription was preserved in the present church, a diminutive brick building of no architectural merit, but certainly more lovable than its big dashing successor hard by. In the old church, converted into a parish chapel, in 1817, on the consecration of the church in the New Road, are tablets to James Gibbs, the architect; Baretti, the friend of Dr Johnson; and Caroline Watson, the engraver. In the churchyard is a monument to James Ferguson, the astronomer. Among the burials in the register are those of James Figg, the prize-fighter; Vanderbank, the portrait painter; Hoyle, author of the *Treatise on Whist*; Rysbrach, the sculptor; Allan Ramsey portrait painter, and the son of the author of *The Gentle Shepherd*; and Charles and Samuel Wesley, the organists and composers.

St Marylebone New Church, opposite York Gate, Regent's Park, designed by Thomas Hardwick, was originally built "on speculation" as a chapel. It was, however, purchased by the parish, and converted into the present large, but totally uninteresting church, at the cost of £60,000. The Corinthian portico is fine, and the steeple, which is not without merit, would have gained in effect had it been placed where it could be seen to rise directly from the ground.

The interior was refitted, and an apsidal chancel, with mosaics and stained glass, added, in 1883-4, from the designs of Mr Thomas Harris.

Cosway and Northcote, Royal Academicians, are buried here, and the church is, in all likelihood, the one so frequently alluded to by Charles Dickens in *Dombey and Son.*

During the long period, extending from the middle of the eighteenth century down to the year of the death of George III, few churches of any architectural merit were built in London or its vicinity, and these were chiefly on the sites, or in place of, mediæval ones spared by the Great Fire.

I refer to such churches as St Botolph's, Aldgate; St Botolph's, Aldersgate; All Hallows and St Alphage's, London Wall; St George's, in the Borough; St Peter-le-Poer,* in Broad Street; and St Martin Outwich,† at the corner of Threadneedle Street and Bishopsgate Street, and to the suburban churches of Hackney and Islington.

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*Lately removed. †Removed in 1874.

In an architectural point of view this was fortunate. The Italian-Roman School had been fairly put before the public, and there required time to come to a right understanding of its comparative merits with the Gothic which it superseded here, and the purer Grecian and Roman Schools on which it had raised itself at home.

The Church of All Hallows, London Wall, like others in the north and north-eastern parts of the City, escaped the Great Fire, but being found ruinous shortly after the middle of the eighteenth century, was taken down and rebuilt, as we now see it from the designs of the younger Dance.

The persons appointed to survey the old church reported that the south front wall was six inches out of the perpendicular, the large east window falling, and the north wall quite decayed through age; to which they added that the middle wall within, formed into arches, was fourteen feet in height and fifteen inches from a perpendicular line, the spandrels cracked, and finally, that this was the only support of the roof.

All this derangement appears to have proceeded more from the marshy soil on which the church stands than any decay of the structure. The vicinity of Moorfields points out the state of the soil, and Dance found it necessary to drive piles and lay planks for the foundations of the new church and rectory.

Externally, All Hallows, London Wall, which was consecrated by Bishop Terrick, September 8, 1767, has few pretensions to elegance, indeed it might be mistaken for a riding school, were it not for its pretty little western cupola and apse, which latter, although devoid of windows or mural ornamentation of any kind, has a character about it which one would be unwilling to see disturbed.

Inside, although nothing but a simple apsidal aisleless parallelogram, having the ribs of its vaulting supported on attached columns of the Ionic Order, and lighted by semicircular windows placed high up in the walls, All Hallows is really most elegant.

A few years ago it was renovated and coloured a pale green picked out with gold, under the direction of Sir Arthur Blomfield, and made subservient to modern requirements. Here are two very handsome old brass chandeliers fitted for electric light, and a good picture over the nicely-appointed altar, (though it is a pity 'Gothic' was chosen for the candlesticks). This picture—a copy of Cortona's "Ananias restoring St Paul to Sight," by Nathaniel Dance, brother of the architect, was presented by him to the church. It is finely copied, "But," says Malcolm in his *Londinium Redivivum*, "there is an odd accompaniment to a Protestant church and altar in the composition. This is no other than a monk, prior or abbot of the Benedictine Order holding a taper burning in his hand, probably a portrait. Another venerable father is quite as conspicuous as the principal figures."

The original font, a very unpretending affair, now placed against the north wall, has been superseded by another, the marble bowl of which, enriched with cherubs' heads, was discovered some years ago in the crypt of St Paul's Cathedral. The pedestal is modern. In the square christening pew at the west end of the church this font looks remarkably well.

The pulpit is curious, being entered by a doorway cut in the north wall, and approached from a room at the side.

In connexion with this once little visited and rarely used church, it is pleasant to record that every morning at half-past six the doors are thrown open, so that work-girls who come to town by the early trains may find rest and shelter until their houses of employment are open. Reading and sewing are permitted, and suitable books are provided.

An organ recital is given every morning from 7 to 8.30, and at 7.45 a short service is held. To show how deeply the kind thought of the Rector is appreciated it should be mentioned that, in the depth of the winter of 1906-7, when the weather was very severe, the attendance rose from about 250 per morning to something over 290.

In the churchyard a spacious tent is opened during the summer months in order to make similar provision for men. Newspapers, books and magazines are provided, and a ten minutes' service is held daily at 7.30.

It cannot be said that the old City churches are useless after this.

St Alphege's, London Wall, dates back only to the year 1774; it possesses, therefore, few, if any, historical associations, and cannot lay claim to any architectural beauty. Its tower is, however, of unique interest, and its demolition would be an act of sheer vandalism, utterly unjustifiable in character.

Not only did it form part originally of the Elsing Spital, an institution founded in the year 1329 for the relief of the blind, but it is to-day absolutely the last architectural remnant of the numerous smaller charitable institutions of the mediæval city. Moreover, the tower with its fine but plain arches and its winding staircase is, perhaps, unique as a specimen of the later Decorated style in the City.

A much later work of the younger Dance is St Botolph's, Aldersgate.

The old church, which was partly damaged in the great fire, is seen in the views by West and Toms of 1737, the east end, like the generality of those of the mediæval City churches, showing three gables.

In 1627 the tower was rebuilt of Portland stone, and the nave and aisles, which had become greatly dilapidated, were repaired.

In 1790 it was found necessary to pull down the greater part of the fabric as being in a dangerous condition, the east walls being retained and merely heightened to accommodate the superior elevation of the new portions.

The present eastern façade was erected in 1831, and is, in fact, a screen wall, which forms within an entrance porch, a vestry and a store-room, with small north and south galleries opening into the church. It is coated with Roman cement, and consists of an angle pediment carried by four Ionic columns standing in two couples upon a high stylobate or plinth with a large central Palladian window, not seen, of course, from within the church.

The exterior is unpromising, but the interior is, for the period of its construction, exceedingly graceful, owing, in a great measure, to the Corinthian columns which rise from the gallery fronts, as in Wren's churches of St Andrew's, Holborn, and St James', Piccadilly. The ceiling is arched and rests upon the entablature, and is crossed by ribs, the intervening spaces being filled with circles of foliage and other ornaments. Between each of the ribs the ceiling is pierced laterally with a lunar window, which ranges over the inter-columniations and forms a clerestory.

The stained glass in the east window was executed by Pearson, after a picture by Clarkson. It represents the Agony in the Garden, and as a specimen of the work of its period is interesting.

Nathaniel Clarkson, the artist of this picture, began life as a coach-panel and sign painter, and afterwards became known for his portraits. He was a Member of the Incorporated Society of Artists, and in 1787 painted an altarpiece of the Annunciation, which he presented to St Mary's, Islington, where he resided, dying in 1795 at the age of seventy-one.

James Pearson, to whom the mechanical portion of this window at St Botolph's was entrusted, was born in Dublin about the middle of the eighteenth century, learning his art in Bristol.

At Salisbury Cathedral his stained glass in the triplet of lancets at the east end of the choir, representing the Lifting up of the Brazen Serpent, was carried out from cartoons by Mortimer. It was inserted about the time Wyatt was carrying out his "improvements" there.

Pearson, who died in 1805, married Eglington Margaret, daughter of Samuel Paterson, a well-known Cork auctioneer. She also distinguished herself in painting on glass.

She painted two sets of the Cartoons after Raphael, one of which was purchased by the Marquis of Lansdowne, and the other by Sir Gregory Page Innes. There is also another set, but whether by the husband or wife, or by both, is not certain.

Her works were various, but mostly copies from pictures by other masters.*

Jacob Cubitt Pring, one of three musical bro-

*The small oval window at the east end of St Giles', Cripplegate, was designed and executed by Pearson.

thers—all of them originally choristers in St Paul's Cathedral–was for some time organist of St Botolph's until his death in 1790. He published a small collection of anthems, some of which continued in use at St Paul's within memory.

The church has long had a good reputation for musical services, and during the latter part of the last century the living was held successively by the Rev. W. C. F. Webber, Sub-dean and Succentor of St Paul's, and S. Flood Jones, Minor Canon and Precentor of Westminster Abbey.

On September 17, 1795, the Church of St Paul, Covent Garden, was totally destroyed by fire,* but was rebuilt on the plan, and in the proportions of the original building, by the elder Hardwick.

The original church was begun on the west side of Covent Garden Market by Inigo Jones, about 1633, at the expense of the ground landlord, Francis, Earl of Bedford, but its consecration by Juxon, Bishop of London, at which the architect was present, did not take place till September 27, 1638. The great delay between the period of erection and the period of consecration was owing to a dispute between the Earl of Bedford, and Bray, the Vicar of St Martin's-in-the-Fields, on the right of

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*"When the flames were at their height," says Malcolm, in his *Londinium Redivivum*, "the portico and massy pillars made a grand scene, projected before a background of liquid fire, which raged with so much uncontrolled fury that not a fragment of wood in or near the walls escaped destruction."

presentation—the Earl claiming it as his own, because he had built it at his own expense, and the Vicar claiming it as his, because, not being then parochial, it was nothing more than a chapel-of-ease to St Martin's. The matter was heard by the King in Council on April 6, 1638, and judgement given in favour of the Earl.*

It was built of brick, with a portico at the east front, consisting of a pediment supported by four Tuscan columns of stone, and the roof was covered with tiles. Hollar's print of it shows a small bell-turret, surmounted with a cross and commemorated in a play by Brome.

"Come, sir, what do you gape and shake the head at there? I'll lay my life he has spied the little crosse upon the new church yond', and is at defiance with it."—*Covent Garden Wedded; or, the Middlesex Justice of Peace.* 1659.

The ceiling of the interior was beautifully painted by E. Pierce, senior, a pupil of Van Dyck. In 1725 it is recorded that the Earl of Burlington gave £300 or £400 to restore the portico, which had been spoilt by some injudicious repairs.

Its appearance in the middle of the eighteenth century is familiar from one of Hogarth's prints of *The Times of the Day.* In the picture of *Morning* the front of this church is represented.

The church dial points to a few minutes before

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*In Covent Garden there is a particular parcel of ground laid out in the which they intend to build a church or chapel-of-ease.—*Howes*, ed. 1631, p. 1049.

7 a.m., and two very incongruous groups appear. Miss Bridget Alworthy, with her foot-boy carrying her prayer-book, is going to the early service, while some dissipated rakes are staggering out of Tom King's coffee-house hard by.

In 1788 the walls of the church were cased with Portland stone, and the rustic gateways at the east front, which Inigo Jones had imitated in plaster from Palladio, were then rebuilt in stone. In the fire of 1795 the interior of the church suffered most, the fine painted ceiling, the stained glass and some pictures, including one of Charles I by Sir Peter Lely, being destroyed. The portico and the walls, however, escaped.

"The Arcade of Covent Garden, and the church, are two structures of which I want taste to see the beauties. In the arcade there is nothing remarkable; the pilasters are as errant and homely stripes as any plasterer would make. The barn roof over the portico of the church strikes my eyes with as little idea of dignity or beauty as it could do if it covered nothing but a barn. In justice to Inigo, one must own that the defect is not in the architect, but in the order; whoever saw a beautiful Tuscan building? Would the Romans have chosen that order for a temple? Mr Onslow, the late Speaker, told me an anecdote that corroborates my opinion of this building. When the Earl of Bedford sent for Inigo, he told him he wanted a chapel for the parishioners of Covent Garden, but added he would not go to any considerable expense; 'In short,' said he, 'I would not have it much better than a barn.' 'Well! then,' replied Jones, 'you shall have the handsomest barn in England.' The expense of building was £4,500."

Horace Walpole.

The portico of St Paul's, Covent Garden, has been tampered with since; "But," says Mr Reginald Blomfield in his *History of Renaissance Architecture in England*, "we have to this day, substantially, the original elevation, and, in fact, no architect but Inigo Jones could have made such an extremely powerful design. The elements are very simple. A plain Doric portico with a triangular pediment and a cupola above it, form the eastern elevation; but, as usual with Inigo Jones, his genius is shown in less superb treatment of these simple elements.

"Hawksmoor, with the same problem before him, would have blundered into clumsiness, but, as handled by a master, the great shadows of this portico and the exact proportion of its parts, make it one of the most impressive façades in London. Historically, it is interesting as anticipating the great porticoes of churches introduced by Hawksmoor, Gibbs and James in the eighteenth century; though the portico at Covent Garden, owing to the necessity of placing it at the east end, belongs to the square rather than to the church."

The interior, a vast pillarless expanse, was "rearranged" by Butterfield and coloured in that architect's own peculiar style in 1872.

Shadwell, in his plays *The Miser* and *A True Widow* alludes to St Paul's, Covent Garden:

"*Timothy:* Look you, Mrs Thea, *pauca verba*, the short and long on't is, I have had a very great affection for you; anytime these two months, ever since I saw you at Covent Garden Church; d'ye conceive me?"—*The Miser.*

"*Maggot:* At your similes again! O you incorrigible wit! let me see what poetry you have about you. What's here? a poem called *A Posie for the Ladies' Delight, Distichs to Waste upon Ladies' Busks, Epigram written in a Lady's Bible in Covent Garden Church.*"—*A True Widow.*

Among a host of celebrities buried in St Paul's, Covent Garden, may be named: Samuel Butler author of *Hudibras* (d. 1680); Sir Peter Lely, the painter (1680); William Wycherley, the dramatist (1715); Grinling Gibbons, the sculptor and carver in wood (1721); John Weldon, the Church composer (1736); Thomas Girtin, the father of the school of English watercolours (1802); and John Wolcot, "Peter Pindar" (1819).

Wolcot was a coarse and virulent satirist, whose humour, however, was genuine of its kind. His caricatures are strictly likenesses; and the innocent simplicity which he was fond of affecting makes a ludicrous contrast with his impudence.

The learned Simon Patrick, perhaps the most distinguished Bishop of Ely* between the Reformation and our own day, was many years Rector of St Paul's, Covent Garden, and his name, in his own handwriting, is still to be seen affixed to the pages of the parish register.

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*From 1691 to 1707.

Dr Callcott and C. Smart Evans, the glee-writers, and A. J. S. Moxley, a prominent member of the Motet choir, filled at different periods the post of organist of this church.

As a specimen of the singular and unmeaning ugliness of the ecclesiastical architecture of the latter part of the eighteenth century, the parish church of Hackney may be quoted.

The erection of this church was begun on the north-east side of the earlier and later graveyards from the designs of Spiller, in May, 1792.

Soon after its consecration on July 13, 1797, the old church, originally dedicated to St Augustine, of which the nave and chancel had been rebuilt in 1517 by Sir John Heron and the Rector, Christopher Urswick, was taken down, with the exception of the fourteenth-century tower and Sir Henry Rowe's Chapel of 1614.

The present church is remarkable for its square plan, having a projecting face, two feet in depth to each elevation, as well as for the large area at the cross, sixty-three feet square.

A pediment surmounts each projecting face, one on each elevation. The windows and doors are set in arched recesses. Around three sides of the interior, which measures 105ft each way, is a gallery carried by Doric columns fluted, but the vast expanse of roof is unsupported by columns, whose presence would, doubtless, have made the interior of Hackney Church one of the most imposing of its age and class. The steeple, and the five entrance porticoes were added in 1812-13, and the structure has at various times during the last century undergone ritual ameliorations, prominent among which is the altarpiece of remarkably good classic design.

Outside, the deeply-projecting eaves of the roofs constitute a very remarkable feature; but the steeple, not unpleasing in itself, surmounts the northern arm of the church without any proper or apparent basis to rest upon.

The extensive churchyard has thoroughfare paths lined with lofty trees, but the funereal yew is not among them.

The old church before its demolition was extremely rich in monuments and brasses, some of which were removed to the porches and vestibules of the new church. Of the latter we may notice that of Dr Christopher Urswick, priest, in cope, 1521, engraved in Waller's *Monumental Brasses in England*, part II, and published between 1842 and 1844 by Pickering in sixteen numbers. This brass is mounted on a canopied altar tomb, and is now placed in the north-east porch.

Others are to John Lymley, Esq., in armour, and and wife, 1545; Arthur Dericote and three wives, 1562; and Hugh Johnson, in a pulpit, mural, 1618.

Some idea of the numerous brasses that once existed at Hackney may be obtained from the fact that, in the churchyard adjoining the old tower, there existed nearly twenty slabs bearing indents of their matrices.

The organ in the west gallery was built in 1797 by England, who enjoyed much reputation at that time. The old church boasted of one by Snetzler, and portions of this organ are incorporated in the present one.

Allusion has been made in this chapter to the lull in London church-building which followed shortly after the accession of George III.

In the more wealthy quarters of the town places of worship for the rich were erected "in connexion with the Establishment," but chapels arose instead of churches. Such were Tavistock, Bedford, Fitzroy, Portman and Quebec Chapels; structures of nondescript architecture in which the mason, the carpenter, and the plasterer, united their powers. Well pewed, well warmed, undedicated, unendowed, unconsecrated, here captivating preachers of the Morphine Velvet, lavender-kid-glove school of theology dispensed the most comfortable doctrines. The pews were filled, and the good promoters were amply repaid by the pious tenantry, but accommodation for the poor was never thought of.

London, during the latter part of George III's reign, was increasing enormously, and it was discovered that no church provision was being made for the rapidly growing populations of Brixton and

Camberwell, of Haggerston and Hoxton, of St Pancras and Marylebone, of Clerkenwell and Islington.

Accordingly in 1818, an Act was passed to remedy this state of things, and in commemoration of the victory of Waterloo, Parliament voted a million of money for the erection of churches, not in London alone, but in the most populous towns of the provinces.

Of the churches built under what is styled "The Million Act," between forty and fifty were raised in London, by which, of course, is implied that congeries of town and suburb which in its largest sense makes up London.

About sixteen of these "New" or "Commissioners' churches" were built in the Pointed Gothic styles which after a long sleep had begun to be revived, but in the greater portion their architects employed the several orders of Grecian—not the Italianized version of Grecian that Wren, Gibbs and Flitcroft worked in, but the Hellenic style pure and simple—one utterly unsuited, not only to the climate of our land, but to the purposes of devotion.

It must be admitted that these churches were, taken on the whole, respectable, well intentioned, and liberal in their cost; indeed, I have heard it stated that the truly noble Doric portico of West Hackney Church cost nearly as much in 1822-4 as the entire neighbouring church of St Matthias', Stoke Newington, did thirty years later.*

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* St Pancras', Kennington, and Brixton churches have equally fine porticoes.

As regards their steeples, the architects of these churches finding little or nothing in their favourite classical models to direct them, exerted all their abilities to invent something new, and in most cases, where the ancient model was departed from, produced little more than a tall absurdity. In the churches built by Wren, Flitcroft and Gibbs, the English spire was most successfully coupled with the elegant architecture of the Roman School. Following the ancient architects, those great modern masters strictly observed the spiral form, and, like the ancient works, we see the beautiful Renaissance spires of St Bride's, Bow, St Vedast's, St Giles' and St Martin's, lengthened, ornamented obelisks. How unlike them were the steeples of the "pepper box" construction; how far removed were those structures of the Augustan age of George IV from what might have been expected of such vaunted disciples of the Grecian School as Bedford, Inwood, Smirke and Soane. As high as the entablature they could build and copy with tolerable faithfulness, but when left to their own invention they failed most dismally; even more so when they came to design the body of the church, which, except in a few instances, was a pillarless expanse, a large unbroken area, surrounded on three sides by galleries and lighted by two tiers of conventicle-like windows, which their designers might have thought Grecian, but which were of no order or style whatever. Of ritual arrangement or propriety there was nothing. The area was filled with pews, of which it is only just to say a certain portion was open to the poor; a pulpit and reading desk—the former sometimes of such terrific proportions as to have required some nerve to ascend it—stood at the east end of the pews on either side; there was an altarpiece, sometimes of fair design, but as a rule quite lacking in Christian symbolism; and in the western gallery was almost invariably placed the organ, with tiers of seats on either side for the school children.

Charles Dickens' picture of the grim London church—St Marylebone in all probability—in those chapters of *Dombey and Son* in which Mrs Miff the pew-opener, Mr Sownds the beadle, Miss Tox, Mrs Chick, Mrs Skewton, Cousin Feenix, and Major Bagstock play their varied and amusing parts, is not a whit exaggerated.

Very faithful, too, is the picture of the town church seventy years ago, as drawn by the late Charles L. Eastlake, in his *History of the Gothic Revival in England.*

"Who does not remember the air of grim respectability which pervaded, and in some cases still pervades, the modern town church of a certain type, with its big, bleak portico, its portentous beadle, and muffin-capped charity boys! Enter and notice the tall, neatly-grained witness-boxes and jury-boxes in which the faithful are impanelled; the "three-decker" pulpit placed in the centre of the building; the lumbering gallery which is carried round three sides of the interior on iron columns; the wizen-faced pew-opener eager for stray shillings; the earnest penitent who is inspecting the inside of his hat; the patent warming apparatus; the velvet cushions which profane the altar; the hassocks which no one kneels on; the poor box which is always empty. Hear how the clerk drones out the responses for a congregation too genteel to respond for themselves. Listen to the complicated discord in which the words of the Psalmist strike the ear, after copious revision by Tait and Brady.

"Mark the prompt, if misdirected, zeal, with which old ladies insist on testing the accuracy of the preacher's memory by turning out the text. Observe the length, the unimpeachable propriety, the overwhelming dulness of his sermon!"

Such was the Church, and such the form of worship which prevailed in England during the first half of the last century. It may have been, and probably was, well suited to the religious feeling of the day. The reaction which has since ensued may not have been without its errors and dangers. But one fact is certain, that that art, with whose history the present work treats, had sunk at this period to its lowest level, and required the services of more than one doughty champion to rescue it from oblivion.

Within the last half-century not only these specimens of the feeble and frigid ecclesiasticism of George IV's day, but those tasteless productions of the latter part of the preceding reign, have been operated upon, not, except in a few instances, with the intention of bringing them back to mediæval excellence of architecture, but of conferring a religiosity of aspect and arrangement, above their genuine nature.

From the general scarcity in the Metropolis of ante-Reformational churches, recasting and re-arrangement have become so much a phenomenon, as contrasted with restoration, that, but for exigencies of space, a separate chapter might have been devoted to a branch of ecclesiology which has grown into conspicuous, if not undue, magnitude.

All that can be said here is that the test of Catholicity of worship depends upon the appearance and appointments of the officiator, uncommensurately with those of the structure.

So long as the altar, properly vested and ornamented, rises conspicuously at the end of the wide, deep and well-elevated sanctuary, and between the sanctuary and congregation is interposed the chancel or *chorus cantorum*, with stalls for clerks—lay or in holy orders—so long will the living witness exist in the Church of England, to the especial dignity of the Eucharist, to the antiphonal form of worship, and to the special attributes of the clerkly function. Other incidents may, or may not, be added, still more to glorify the service of God, but these constructional and permanent witnesses will ever hold their conspicuous place.

As a specimen of what an architect can do when he sets to work boldly upon the most unpromising block, I may refer to St Thomas', Upper Clapton, whose interior was remodelled about thirty years ago into the similitude of a Roman basilica by William Burges.*

The *corpus vile* upon which Burges had to work was a galleried room of nondescript mid-Georgian architecture.

Its history, however, is interesting, and briefly thus:

St Thomas' was built about 1776, and was purchased by the Rev. Dr Richards, Vicar of St Martin's-in-the-Fields, as a proprietary chapel, together with the adjacent ground, which was laid out as a garden, but upon which three houses on Clapton Common and four shops in Hill Street were subsequently erected. At this time the old church at Hackney—the tower of which is still standing—and Ram's Chapel, on the road to Homerton, were the only other "Episcopal places of worship," as the local histories described them, besides St Thomas'.

Stamford Hill was a hamlet attached to the pretty village of Hackney, when St Thomas' was built to meet the requirements of the occupants of those

> Villas, with which London stands begirt,
> Like a swarth Indian, with his belt of beads.—*Cowper.*

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* For some account of this architect see p. 311.

then beginning to line the great North Road from Shoreditch to Tottenham and Enfield.

The Dr Richards aforementioned used to drive down in his carriage from Charing Cross once a fortnight to hold a service in his proprietary chapel on Sunday afternoon, and on the alternate Sunday one of his curates would come and officiate at a service at 11 o'clock in the morning—thus one service a week was provided which, as I have said, was held alternately in the morning and afternoon.

The Rev. Thomas Fuller, Incumbent of St Peter's, Eaton Square, who died in 1867, upwards of ninety years old, was one of Dr Richards' curates, and was often sent to undertake this duty at "Clapton Chapel," as St Thomas' was then called.

In 1826 Dr Richards sold the property to Mr Joshua Watson—a great promoter of church extension in Hackney, Homerton and Clapton—and three other gentlemen whose names need not be specified. A Deed of Trust was executed by the purchasers and the Rector of Hackney, the Ven. Archdeacon Watson, by which it was declared that the purchasers should stand possessed of the pew rents as trustees for the purpose of meeting the minister's stipend of £150 per annum and other charges attending the performance of divine worship, and paying interest on the outlay which had been incurred amounting to upwards of £10,000—at the rate of four per cent per annum—and whatever surplus might remain after so doing was to be applied for paying off the said outlay. The appointment of the minister was vested in the rector of the parish for the time being, the trustees merely reserving to themselves the right of approving the appointment, and in case of any difference thereon arising between the parties, it was provided that the appointment should be in the bishop.

As soon as the purchase had been completed, the chapel was considerably enlarged, the present not inelegant tower built, and on October 22, 1827, it was consecrated by the Bishop of London, Dr Howley, as a chapel-of-ease to Hackney, was dedicated to St Thomas, and had an ecclesiastical district assigned to it. The first Minister or Incumbent appointed to this chapel-of-ease was the Rev. Charles J. Heathcote, M.A., some time one of the chaplains of Trinity College, Cambridge, and he held the incumbency for thirty-five years, being succeeded in 1861 by the Rev. F. W. Kingsford, the late deeply respected Vicar, who shortly after his appointment made such ritual ameliorations as his day permitted in the wretched fabric committed to his care.

It was not, however, until 1873 that a Faculty could be obtained to reconstruct the church entirely. William Burges was commissioned to prepare the plans, and, taking as his ideal of a true basilican church, San Clemente, at Rome, turned old St Thomas' completely inside out, if I may so speak, and the result is what we now see. The galleries, which surrounded the church on three sides, were taken away; the two rows of windows, lighting the sides, were reduced to one; tracery, of a kind seen in some Greek basilicas, was inserted in the windows; a flat, deeply-coffered roof of wood was placed over the huge pillarless expanse; a low, western narthex, opening into the church by a colonnade of square pillars was added; and a *chorus cantorum*, fenced on its north, south and west sides by a wall of beautiful white marble, with ambon-like erections for the reading desk and pulpit of the same material, was formed in the centre of the area towards the east.

Frescoes now enrich the semidome of the apsidal recess containing the altar, and portions of the walls in other parts of the church, and stained glass of deep rich tinctures has been inserted in several windows.

In short, the transformation under the magic wand of Burges was marvellous, and the whole is well worth a minute inspection.

The late Sir Arthur Blomfield's recastings of the interiors of St Peter's, Eaton Square, and St Mark's, North Audley Street, both as drastic as that ot Burges at Clapton, may be taken as good specimens of the former's skill in manipulating the Byzantine Romanesque.

Between 1866 and 1872 Mr S. S. Teulon "re-cast" St Mary's, Ealing, a specimen of the nondescript architecture of Georgian days.

Mr Teulon having prepared a perspective view of the proposed alterations, a photograph was sent to the Bishop of London, Dr Tait, who wrote back: "Mr Teulon will be an enchanter, if he is able to convert Ealing church into anything like this." And, the work completed, at the reopening of the church, the Bishop spoke of the renovation as "the conversion of a Georgian monstrosity into the semblance of a Constantinopolitan basilica."

The altar plate of Ealing church is of considerable antiquity and interest. One flagon dated, 1685; a chalice, 1674; a paten and ciborium, 1718; and two silver alms-dishes—one silver gilt—and a spoon, 1598.

Only a year before Burges began his reconstruction of St Thomas', Upper Clapton, Sir Gilbert Scott had put the finishing touches to a work commenced ten years earlier. I refer to his recasting, into a kind of conventional Romanesque, of the chapel of King's College, in the Strand—a low, broad upper chamber of Sir Robert Smirke, fitted for worship according to the ecclesiological notions of George IV's reign.

Sir Gilbert broke up the ill-proportioned expanse into nave and aisles, raised a clerestory over the nave portion, and threw out an apse supported externally on iron columns of extraordinary height. Subsequently the walls, roofs, and pillars were richly polychromed, the semidomical conch of the apse adorned with one of Salviati's mosaics, and some stained glass inserted. The *coup d'œil* is most effective.

Equally clever was Sir Arthur Blomfield's recasting of the interior of Quebec Chapel—now the Church of the Annunciation—near Bryanston Square, a structure of no architectural merit whatever, without or within.

Much praise, too, must be given to the noble apsidal sanctuary, added, nearly thirty years ago, to St Peter's, Bayswater, from the designs of Messrs Barry and Edmeston. The church itself, an Italian basilica, with a good colonnade of the Corinthian order, was built about 1854, the architect being a Mr Hallam, a young practitioner of great promise, but who died early.

It is amusing to peruse the summary of requirements put forth by the Incorporated Society for Promoting the Enlargement, etc., of Churches eighty years ago, when the discovery was made that half the population of this country was growing up in a state of heathendom: "The site must be central, dry and sufficiently distant from factories and noisy thoroughfares; a paved area is to be made round the church. If vaulted underneath, the crypt is to be made available for the reception of coals or the parish fire engine. Every care must be taken to render chimneys safe from fire; they might be *concealed in pinnacles* (!) The windows ought not to resemble modern sashes; but whether Grecian or Gothic, should be in small panes and not costly. The most favourable position for the 'minister' is near an end wall or in a semicircular recess under a half-dome. The pulpit should not intercept a view of the altar, but all the seats should be placed so as to face the preacher. We should recommend pillars of cast iron for supporting the gallery of a chapel, but in large churches they might want grandeur. Ornament should be neat and simple, yet venerable in character." And so on.

We can afford to laugh at these "Commissioners' churches" now, and have great pleasure in pulling them about, but it may be doubted whether many of our later works should not justly share the same fate. At the time to which I am alluding, the Lamp of Sacrifice had scarcely begun to cast the feeblest light. We hear how in one church a neat, portable font had been purchased for the sum of 14s. This did not include the price of a pedestal, but when required for use it might be placed on the communion table, in which position it was recommended to be used for the service of baptism. And what extravagance to employ gold or silver for the sacramental plate, when a perfectly serviceable set of Britannia Metal vessels could be bought in Sheffield for £3 10s.!

The following is a list, with the names of their architects of the "New" or "Parliamentary" churches built in the Metropolis between 1820 and 1830, in the several orders of the Grecian styles: St George's, Camberwell; St Luke's, Norwood; Holy Trinity, Southwark, and St John's, Waterloo Road, by Bedford. St Mary-by-the-Park, Greenwich, by Basevi. Hanover Chapel,* by Professor Cockerell. St Mark's, North Audley Street, by Gandy-Deering. St John the Baptist's, Hoxton, by Edwards. Christ Church, Lisson Grove, and St Barnabas', King Square, Goswell Road, by Hardwick. All Saints', Poplar, by Hollis. St Peter's, Eaton Square, by Hakewell. St Pancras'; St Peter's, Regent Square; and Camden Town Parish Church, by the Inwoods. St Peter's, Hammersmith, by Lapidge; All Souls', Langham Place, by Nash. St Matthew's, Brixton, by Porden. St Philip's, Regent Street, by Repton.* St Mark's, Kennington, by Roper. St James', Bermondsey, by Savage. St Anne's, Wandsworth; St Mary's, Wyndham Place; and West Hackney Parish Church, by Sir Robert Smirke. St John's, Bethnal Green; Holy Trinity, Marylebone, and St John's, Walworth, by Sir John Soane.

A few notes upon the more remarkable and meritorious of these churches must suffice.

St Pancras', Euston Road, the largest and most expensive† of these "New" churches was commenced in 1819. The foundation stone was laid by the Duke of York on July 1, of that year, and the the church was consecrated by Bishop Howley, on May 7, 1822. The architects were W. and H. W. Inwood, who would appear to have drunk very deep at the springs of Hellenic architecture.

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*These two churches, which had by far the best interiors, have been removed within the last ten years.

†The total cost of this mass of heathenism was £76,697 7s. 8d., a sum sufficient thirty years later to have built at least six churches in a Christian style and fitted for Catholic worship.

The cella or body of the church was designed from the Erectheum dedicated to Minerva Polias and Pandrosus at Athens; and the steeple, absurdly riding a cock horse above the truly noble Ionic portico, is from the Athenian Tower of the Winds.

The three great western doorways, highly enriched, are designed exactly from those of the Erectheum and are remarkably good in detail.

Towards the east end are lateral porticoes, each supported by colossal statues of females on a plinth, in which are entrances to the catacombs beneath the church. Each of the figures bears an ewer in one hand, and rests the other on an inverted torch, the emblem of death.

These figures are of terra-cotta formed in pieces, and cemented round cast-iron pillars which in reality support the entablature; but they are ill executed, as may be seen by reference to the original caryatides from the Pandrosium in the Elgin collection in the British Museum. The St Pancras figures and other artificial stone details for the church were executed by Rossi from the architect's designs, and cost £5,400.

The eastern front varies from the ancient Temple in having a semicircular termination, round which, and along the side walls, are terra-cotta imitations of Greek tiles.

Although at variance with the style of the building, this apse at St Pancras' is, next to the western portico, the most satisfactory feature on the exterior, and, indeed, a chaste and elegant composition.

The interior, a vast pillarless expanse, has galleries on three sides supported on columns partly Ionic and partly of a form which cannot be said to appertain to any order. The apsidal sanctuary has a low wall with an enriched cornice, forming a continued plinth to the superstructure.

To the dado are attached slabs of marble, and upon the superior member of the plinth are placed six Ionic columns—copied from those in the Temple of Minerva at Athens—of scagliola, in imitation of verd-antique, with capitals and bases of statuary marble, displaying the delicate sculpture of the original now in the British Museum. Between these pillars are three square-headed windows, filled during the vicariate of Dr Champneys (1860-66), with stained glass representing the Resurrection, by Clayton and Bell.

Later, under the rule of the present Dean of Gloucester, Dr Spence Jones, the interior was decorated in a rich, yet subdued, manner, and the whole of the windows on the north and south sides glazed by Clayton and Bell. So excellent is the whole of this glass in St Pancras' that one can only regret that the windows in St Paul's Cathedral were not entrusted to the hands of those artists, rather than to the artistic imbecility which has already spoiled, and is prepared to ruin, what at least demanded reverence.

The very handsome and appropriate choral fittings, the work of Mr Salter, have been in position about fifteen years.

The pulpit and reading-desk are composed from the trunk of "the Fairlop Oak" in Hainault Forest, blown down in 1820, and are looked upon as matters of greater curiosity, perhaps on that account, than even their beautiful grained and highly polished material.

The organ, by Gray and Davison, originally built for the New Music Hall at Birmingham, stands upon the west gallery in a case harmonizing with the architecture of the church.

Henry Smart, one of the greatest organists of his day, and the composer of much church music, all of the highest order, was organist of St Pancras' from 1864 until his death in 1879. As an accompanist of congregational singing, he was perhaps unrivalled, and in his time the psalmody at St Pancras' was one of the finest things of the kind in the Metropolis.*

As St Albans must be regarded as the very earliest actual dedication in this portion of England that still remains a church, the earliest in pre-Saxon times, the earliest in Saxon times is a dedication to St Pancras;

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*See page 50.

for the very first church that St Augustine consecrated on his coming to England to preach the Gospel was one dedicated to St Pancras at Canterbury. As St Pancras' is the first church in England in which Mass according to the Roman ritual introduced by St Augustine, was said, so another church dedicated to St Pancras is asserted to have been the last in which Mass according to the same ritual was celebrated. This was the old church of St Pancras, situated some little distance to the north of the church just described, but which was pulled down during the middle of the last century and rebuilt, as we now see it, in pseudo-Norman style, by the architects Gough and Roumieu, so much so as to be quite worthless from an archæological point of view.

It is said that the precursor of this feeble little edifice was the very last church in which Mass was said after the death of Queen Mary, and for some time into the reign of Queen Elizabeth. Whether it is from this circumstance or not, one thing is certain, that the old St Pancras' churchyard was a very favourite burial place for Roman Catholics, so long as intramural interments were permitted, and in the present grounds attached to old St Pancras' may be found more Roman Catholic tombs than in any other burial place of the same extent in or near London. Several French archbishops and bishops* who took refuge and died in England at the time of the Great Revolution of 1789 lie in this churchyard.

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* Those who refused to take the oath to the Republic, on which their sees were declared vacant and given to Gobel, Fauchet, Expilly, Lamourette and other supporters of revolutionary principles, many of whom subsequently perished beneath the guillotine

Another account given of the reason for this preference is that in one of the churches in France, dedicated to St Pancras, Mass was constantly said for the repose of the souls of all those who were buried in any church or churchyard dedicated to St Pancras, in whatever country situated. St Pancras, who was a very favourite saint both in England and abroad, had the credit of being the special patron of truth, or, in other words, of being the punisher and avenger of falsehood.

West Hackney church, finished in 1824 from Sir Robert Smirke's designs, is, as regards its body, both within and without, precisely similar to his two other London churches, St Mary's, Wyndham Place, and St Anne's, Wandsworth.

The first need only be described. The galleries which extend round its interior on three sides are supported on Doric square piers, and sustain fluted pillars of the same order. At the west end is a truly noble Doric portico, and above the altar a large, square-headed window, of three compartments, filled, in 1842, with stained glass by Holden, through the care of the then Rector, Rev. Edward Birch. In the wide central compartment is Christ bearing His Cross, copied from Ribalta's celebrated picture over the altar in Magdalen College chapel,

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when the current of the Revolution had turned towards open terrorism and the proscription of religion.

Oxford. In the side lights are St Peter and St Paul. Subject and figures are hastening to decay, but it is to be hoped that whenever their restoration is taken in hand they will be reproduced in worthy stained glass, rather than that an entirely new design should be substituted for them. With many people old associations count for much.

From 1868 to 1876 West Hackney Church was the scene of the ministrations of the Rev. Thomas Hugo, a man of great learning. "His published works filled a whole column of 'Crockford,' and ranged over a wide variety of topics, mostly of a theological, historical and antiquarian cast, all marked by profound research and careful study, coupled with a magnificent command of the English language. Earnest, wise and vigorous in defence of the Catholic Faith, Mr Hugo was equally earnest and forcible when dealing with topics of a more secular nature. Like Dean Milman he was a gifted hymn-writer, and the author of more than one drama. As an authority on the works of Thomas Bewick, the wood-engraver, he stood unrivalled. The miscellaneous papers of this model parish priest were collected after his death, and form a worthy record of a laborious and well-spent ministry, and of a life consecrated to the good of others even beyond the circle of his own special flock."* The letters addressed to his congregation on various matters in connexion with the church and parish, and put forth annually, are perfect models of English.

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* *The Choristers' School of St Paul's Cathedral,* by J. S. Bumpus, 1904.

During his rectorate Mr Hugo did much to beautify the interior of this grandiose, if somewhat unlovely, church. Perhaps his Gothic proclivities led him into mistakes when he sanctioned the introduction of the Italianizing First-Pointed pulpit, from the designs of Mr James Brooks, and the English Gothic altarpiece, a fine piece of sculpture representing the Crucifixion, from the chisel of Earp, and very similar in design to the same sculptor's works in St John's, Torquay, and All Saints', Lower Clapton. But forty years ago clergy and architects had not learned to treat a classical building, however poor and unsatisfactory it might be, in that sympathetic spirit which is now happily much more common. Mr Hugo's *chorus cantorum*, which he fitted up at the east end of the nave, in the Gothic taste, has, however, been removed, and choir stalls and a low screen substituted in a style much more in harmony with the fabric. Some excellent stained glass, by a local firm, has been placed in several windows on the north and south sides of the church within the last ten years.

St John's, Waterloo Road, finished, in 1824, from the designs of F. Bedford, has an imposing Doric portico, spoilt, of course, by the wretched steeple that is riding upon its summit, and a large unbroken area with galleries.

Here is an elegant font of white marble in the form of a vase brought by the first Rector, the Rev. Dr Barrett, from Italy, and archaically treated stained glass in the east window by Wilmshurst, from the designs of the younger Cottingham.

At St Matthew's, Brixton, which Brayley in his *History of Surrey* considers to rank with the best modern buildings in the Doric style, the architect, Porden, very wisely placed his steeple at the east end, so that the finely proportioned portico tells to far greater advantage.

St Peter's, Eaton Square, and St Mark's, North Audley Street, have had their interiors translated into a sort of Auvergnat Romanesque by the late Sir Arthur Blomfield. Of the latter, which is entered from the street by a pronaos divided by four square antæ into three aisles, Sir Gilbert Scott always used to say that it was so good of its kind that it ought not to be touched. The east windows of both churches contain some remarkably fine modern stained glass, that in St Peter's being by Clayton and Bell,* and that in St Mark's by Lavers and Barraud, from the designs of Mr N. H. J. Westlake, to whom are also due the paintings in the altarpiece.

St John the Baptist's, Hoxton, has lately had its interior, a mere galleried room, decorated in the most gorgeous style, and remarkably fine stained glass, representing our Lord seated upon His throne, placed in the east window.

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*A perfect triumph in the art of glass painting; it was inserted about 1873.

The fittings are alike admirable, indeed the church, hideous as it is architecturally, merits a visit.

St James', Spa Road, Bermondsey, built between 1827 and 1829 from Savage's designs, with a tower whose upper portion was modelled on that of St Stephen's, Walbrook, is, as regards its interior, the most imposing of all this group of churches. The division between the nave and the aisles is made by a colonnade on each side, composed of five square piers sustaining an architrave and cornice, above which is the same number of Ionic columns. These in their turn are surmounted by an entablature supporting a clerestory.

This church contains a large altarpiece painted by John Wood in 1844, and the prize picture selected from among eighty competitors for £500 bequeathed for the purpose by Mr Harcourt, a parishioner, and awarded by Eastlake and Haydon. The subject is the Ascension. The figures are considerably above the natural size. On a canvas of 275 square feet (25 feet by 11) in the upper part, a full-length of the Saviour occupies nearly one half of the picture, a nimbus around the head illuminating the upper sky. The eleven disciples are in various positions, standing, kneeling, prostrated, with uplifted hands and faces, and bodies bent with reverential awe and devotion; and their personal identity, costume and colouring, are very successful.

The first organist of St James', Bermondsey, was

James Turle, who was appointed, after competition, before Thomas Attwood Walmisley, in 1829.

Turle, who became, two years later, organist of Westminster Abbey, was then a man of twenty-seven; while his judge, the future Professor of Music in the University of Cambridge, was a boy of sixteen.

Walmisley's report on the competition, conveyed in the form of a letter to Mrs Gibson, sister of the then Rector of Bermondsey, is amusing reading, and is preserved in the collection of Mr John S. Bumpus.

CHAPTER II

The Churches of the Gothic Revival

1820-1859

IT is worthy of remark that there has been no period of any length, since the Reformation, in which constructions, either partially in the spirit of Gothic architecture, or reproducing some of its details, have not been erected in England.

The taste for the old art has been overborne; its light has even been expiring; but it has never been quite put out. Even in the darkest period which British art has seen we were illuminated by one solitary and flickering flame, which Sir Walter Scott contrived to keep alive. It was the Lamp of Memory.

The forms familiar to the learned and the upper classes at that period of their lives which they doubtless considered the happiest, when they were studying at the Universities, could not fail to influence the constructions of their maturer years; and from George III's reign when *The Gentleman's Magazine*, Grose's *Antiquities of England and Wales*, Carter's *Specimens of Ancient Sculpture and Painting*, the same doughty champion's *Pursuits of Architectural Innovation*, and the elder Pugin's *Specimens of Gothic Architecture* were published, there was a steadily growing disposition to acknowledge the beauty of mediæval art. Later on, the labours of Britton, Rickman, Whewell and Augustus Welby Pugin, helped in their several ways to dissipate the cloud of doubt and ignorance by which the history of ecclesiastical architecture had been hitherto enveloped; and so we are brought down to the days of the Oxford *Tracts* and the "Cambridge Camden Society," when the taste for Gothic was emerging from its romantic and sentimental aspect into that religious and practical one, which, after passing through several phases, has continued to our own day.

At the time of our late Queen's accession there had arisen in the English Church an important and prevailing party deriving their strength principally from a revival of the ancient discipline of the Church in her dogmatic teaching, her privileges as derived from the Apostolic Succession, and her beauty in the external features of public worship in ritual and order. From 1840 to 1842 this party in the Church advanced very considerably in the public estimation; it began to impart a new spirit and life to the ordinary character of the priesthood, which till then had been so widely tainted with coldness and formalism.

There had been nothing for a long period preceding, between the extravagance of the Calvinists or semi-dissenters who despised all idea of sacramental grace, and the cold didactic teaching of the mere moralist who would preach a sermon one day which you might have read in *The Spectator* the day before. In fact Church life was nearly extinguished.

The embers of the fire lit up by Andrewes, Laud, Beveridge, Wilson, Ken, Hooker and such other learned and holy men were fast dying out, and had it not been in the preceding century for the zeal and devotion of Wesley, even although it ended in a schism, we should probably have seen the death of the English Church by the mere process of inanition.

But now a revival of the ancient energies again appeared; in the new party life again rekindled; reverence, devotion and self-sacrifice were the peculiar features of its teaching.

Churches better ordered, services more frequently said, a higher and purer tone of sermons, a deeper appreciation of sacramental grace, Catholicity in faith, sanctity in practice, unity in love—these appeared to be the principal features by which the new school or party in the Church began to be distinguished.

It grew on, it filled the churches and the pulpits, it laid hold on the hearts of men; all combined towards its perfection. Architecture began to stir in the external construction of a better order of the sanctuaries of God; music lent its aid; and the Psalms of David began once more to be sung to the ancient chants of St Gregory; painting contributed its quota, and our churches began to manifest the beauties of colour and art and man's device for the decoration of the place "where His honour dwelleth." Thus all combined in a revival of devotion, which soon began to make itself felt. Thus were sown the seeds of a harvest of which we are now reaping such abundant fruits.

How the revival of the true principles of ecclesiastical architecture was brought about almost simultaneously by the two University Societies at the time of our late Queen's accession has been traced earlier in these pages. I shall not, therefore, dwell further upon this interesting turning-point, but carry my readers back with me to 1817, in which year the Church of St Dunstan-in-the-East was begun to be rebuilt,* with the exception of its tower and spire, by Tite and Laing, and in a manner so excellent for its date as to make us consider it the first London church in which the details of the long dormant Gothic were reproduced with any intelligence.

In the previous chapter some account was given of the "New" or "Parliamentary" churches built in the Metropolis during the reign of George IV in the several orders of Grecian.

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* Previous to its rebuilding, St Dunstan's-in-the-East had preserved the whole of its ancient side walls. Wren's portions were the tower and the double row of Tuscan columns and arches separating the nave from its aisles. There are views in Smith's *Antiquities of London* and Hughson's *Walks in London*, showing the ancient windows, and notably a window with geometrical tracery of about 1260. The present east window, filled with stained glass by Backler (c 1821) is said to have been copied by Tite and Laing from the old one, *Temp.* Richard II.

Now a few of those in which their architects employed the Gothic styles—the Perpendicular was the one chiefly affected—must be briefly alluded to.

It was in the Perpendicular style that James Savage * carried out the large and really very imposing Church of St Luke's, Chelsea. Begun in 1820,† it was consecrated on the festival of the Patron, Oct. 18, 1824, by Bishop Howley, when, as we are told in a communication to "Mr Urban" in *The Gentleman's Magazine*, "the elegant appearance and dresses of the female part of the congregation presented a most beautiful and interesting scene." From the same source we learn that Thomas Attwood, organist of St Paul's, presided at the organ, a noble instrument in the west gallery by Nicholl, the choristers of St Paul's attending and performing the *Te Deum*, *Jubilate* and several anthems with fine effect. At the conclusion of the service "the bishop and clergy adjourned to the vestry, and after partaking of some refreshment, the procession moved down the middle aisle in the following order: vergers, vestry clerk, church trustees, bishop and chaplain, clergy, two and two, etc. His Lordship expressed his approbation of the church in the most handsome terms, and said he should notice the beautiful structure in the proper quarter. Every one appeared delighted and satisfied, the gratification being much augmented by the fineness of the day, which drew together a great concourse of people who conducted themselves in the most orderly and praiseworthy manner."

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* The principal ecclesiastical works of James Savage (born at Hackney, Ap. 10, 1779), were Holy Trinity Church, Tottenham, St James', Bermondsey, and St Mary's, Ilford. His churches of the Holy Trinity, Sloane Street, and St Thomas', Brentwood, have given place to fine new structures. Savage, who was one of the restorers of the Temple Church, died May 7, 1852, and was buried in the churchyard of St Luke's, Chelsea, beneath the shadow of his own design. Rickman, another pioneer of the Gothic Revival, was also buried beside his own creation —the Church of St George, Birmingham, designed in 1822.

† No less than thirty-two designs were sent in for this church.

The church which stands in the centre of a very extensive burial ground, consists of a nave, 130 feet long by 70 feet high, with aisles, arcades, triforium, clerestory, and roof groined throughout in stone, carved bosses being introduced at the junction of the ribs.

At the west end is a tower 142 feet high, with angle turrets unfortunately divided by set-offs into nine equal strips producing a monotonous effect, but for which Savage would appear to have found a precedent in the design for the great tower intended for King's College Chapel, Cambridge, of which an engraving is given in Lysons' *Magna Britannia*. These turrets terminate in pinnacles. In the original design for Chelsea church the tower was surmounted by an open spire similar in principle to that of St Dunstan's-in-the-East, but the Board of Works considered it their duty not to sanction the construction of such a spire, and put their veto on it accordingly.

The lateral pressure of the groined roof is resisted by flying buttresses, also of solid stone which produce a good effect.

The arcaded porch of two bays on either side of the tower, and masking the ends of the aisles is not very happy.

Within, St Luke's, Chelsea, notwithstanding the poverty of much of its detail, is imposing from the grandeur of its proportions, and proves that, had its designer lived in happier days, he would have been capable of producing some really fine things.

The large pinnacled niche on either side of the east wall below the window is very creditable for its date, and a painting above the altar, ascribed to Northcote, lends solemnity to this the most sacred part of the church.

The vista terminates in a very large window of nine lights, but its appearance would have been improved had the architect omitted the traceried wheel, for which the third age of Pointed architecture furnishes no precedent, and especially had he completely filled the wall with the window, by which means he would have been able to give its arch a more acute and graceful shape.

The stained glass by Thomas Willement, which adorns this window, was not inserted until 1850, though a scheme was drawn up at the time of the completion of the church by Henry Sass.* How-

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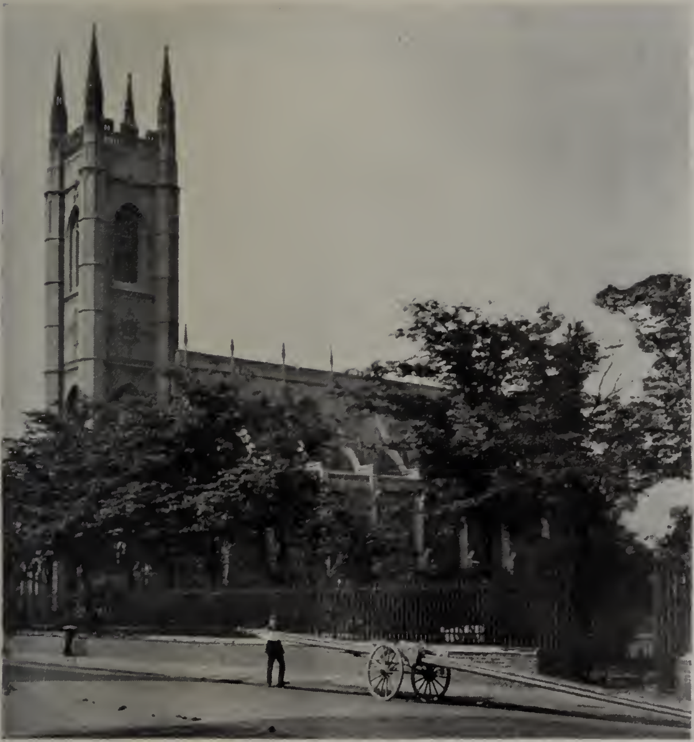
* Henry Sass (b. 1788, d. 1844) was a painter and teacher of painting, who formed a school of drawing for young artists



ST. LUKE'S, CHELSEA.
From the South.

ever, when we remember that the revival of the true principles of glass painting was then in its infancy, its postponement was fortunate.

The pulpit, in the style of the Italian Renaissance, the choir-stalls and the altar, are all recent additions and, in their several styles, excellent.

The organ, originally built in 1823-24 by Nicholl and Gray, happily retains its place in the western gallery.

The carved wooden case, with its towers and pinnacles, is by no means contemptible for its date. Mr (afterwards Sir John) Goss was the first organist of St Luke's, Chelsea, retaining the post until 1838, when he succeeded Thomas Attwood as organist of St Paul's Cathedral.

The tower contains a fine ring of ten bells.

St Luke's, Chelsea attracted much notice on its completion, not only on account of its size and style, but from the fact that its nave was groined throughout its length in stone instead of the sham materials generally used at this time for such structures.

prior to their entering the schools of the Royal Academy. His was the first school of the kind established in England, though it quickly found imitators. Sass's school was at the corner of Charlotte Street and Streatham Street, Bloomsbury, where it met with great success and became well known. Among the youthful pupils were Sir John Millais, C. W. Cope, W. P. Frith and W. E. Frost. A humorous caricature of such a drawing school is given by Thackeray in *The Newcomes*, but though some of the details may be taken from Sass's school, it is not intended to be descriptive of the school or of Sass himself.

People used to say such a roof could not stand, and fears were entertained for its safety, so grave, that the congregations at St Luke's were thin at first.

On one occasion it seemed as if popular alarm was about to be put to the test, and thus:

Sixty or seventy years ago Sunday evening services were not so general in our churches as now, and it was at a special missionary service, held one Sunday evening at St Luke's, that something akin to a panic took place.

Throughout the service the congregation was restless, and the slightest noise out of the ordinary served to fill them with alarm, which was only increased by the smothered sound of an intermittent scuffle going on outside the door leading to the galleries, down whose stairs the police were endeavouring to drag a promising young pickpocket they had succeeded in capturing. The sermon concluded, a missionary hymn was sung, during which, to their intense horror, the congregation saw the three large branch chandeliers pendent from the roof gradually descending on their heads.

Apparently people's worst fears with respect to the roof at St Luke's were about to be realized, and numbers, scaling their pews, made for the doors, where their fears were only allayed by the explanations of the authorities.

Not the least amusing incident was the gymnastic performance of the curate who had read prayers, and who had remained, as was customary at their conclusion and during the sermon, in the tall watch-box provided for that purpose. When the alarm came, he, too, wishing to effect his escape, essayed to unbutton the door of the reading pew, but it defied his efforts. Nothing daunted, he placed his hand on the top of the door and vaulted over—a performance which, in the long and ample surplice of those days must have had an appearance truly extraordinary. Finding that the alarm had subsided, and desirous of regaining his seat, the curate repeated his droll performance by vaulting in again.

The cause of all this was soon explained. It appears that the men whose business it was to let down, by some machinery in the roof, the pendent chandeliers low enough for their lights to be put out had not been informed that a hymn was to be sung after the sermon while the plates were going round, and thus mistook the prelude to it for the customary outgoing voluntary.

With the exception of St Luke's, Chelsea,* St Philip's, Stepney,† and three churches erected in

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* On April 2, 1836, Charles Dickens was married in St Luke's, Chelsea, to Catherine, the eldest daughter of Mr George Hogarth, who had been his fellow-worker on the *Morning and Evening Chronicles*, to which he had contributed some of those delightful *Sketches by Boz*.

From 1836 to 1860 the living of St Luke's was held by the Rev. Charles Kingsley, father of the gifted authors of *Westward Ho!* and the *Hillyars and the Burtons*.

† A Perpendicular structure much praised at the time, but removed about seventeen years ago to give place to the present truly noble Early English one from the designs of Causton.

Islington* during the vicariate of the Rev. Daniel Wilson, afterwards Bishop of Calcutta, the London churches built in Gothic under the auspices of the Commissioners were, taken as a whole, very sorry affairs indeed. In certain of them, notably St-Mary-the-Less, Lambeth, and Holy Trinity, Little Queen Street, Holborn, Gothic forms and details were horribly travestied. Mylne's Tower at the west end of St Mark's, Clerkenwell, copied from that of Frampton Church, near Gloucester, is really of such excellent proportions and details that it is surprising how the same person could have designed anything so irremediably bad as the body of that church.

The ludicrous front of St Mary's, Somers Town, with doors

> So high that giants may get through,
> And keep their impious turbands on.

was given (side by side with Skirlaugh Chapel, Yorkshire,) by Pugin in his *Contrasts*. When first opened, in 1826, this choice specimen of "Commissioners'" Gothic was known as "Seymour Street," or "Mr Judkin's Chapel."* Mr Owen P. Thomas, who was Dickens' schoolfellow for about two years (1824-1826), both being day scholars at Mr Jones' "Classical and Commercial Academy," then situated at the corner of Granby Street and the Hampstead Road, met the future great novelist one Sunday morning, shortly after he left the school, and they "very piously attended the morning service at Seymour Street Chapel." "I am sorry to say," relates Mr Thomas, "Master Dickens did not attend in the slightest degree to the service, but incited me to laughter by declaring his dinner was ready, and the potatoes would be spoiled, and, in fact, behaved in such a manner that it was lucky for us we were not ejected from the chapel."

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* St Paul's, Balls Pond, Holy Trinity, Cloudesley Square, and St John's, Upper Holloway, all very similar in design and plan, Perpendicular in style and, despite their faults and strange commissioners' ritualisms, wonderfully advanced works for their period. Ten years later Sir Charles Barry built another church in East Islington—St Peter's—in "Early English," but it shows a decided retrogression both in style and arrangement from his three Perpendicular churches in the same parish. Subsequently a steeple and west front were added from the designs of Gough, both of which might be imagined to have been the vagary of some insane pastry-cook, or the work of a Chinaman, after a few months' study of Winkles' *Cathedrals*.

Dickens was at this time residing with his parents in a small house at Somers Town, after a brief sojourn in lodgings at Little College Street, Camden Town, kept by a Mrs Roylance, who obtained unexpected immortality in *Dombey and Son* as Mrs Pipchin, "a marvellous, ill-favoured, ill-conditioned old lady of a stooping figure, with a mottled face like bad marble, a hook nose and a hard grey eye, that looked as if it might have been hammered at on an anvil without sustaining any injury."

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* In the account of this chapel in Seymour Street in *The Gentleman's Magazine* of November, 1827, we are told that "The present chapel has attracted a degree of notoriety lately, in consequence of the numerous converts from Popery who have made their recantations within its walls. It derives a lustre from the ministry of Mr Judkin, whose merits as a divine are not eclipsed by his talents as a poet and an artist."

The patronage of "Seymour Street" or "Mr Judkin's Chapel"—now St Mary's, Somers Town—is vested in the Dean and Chapter of St Paul's, which accounts for the dignified arrangement of the sanctuary and other ritual ameliorations that have been made in this laughable specimen of George the Fourth Gothic. It is, however, surprising to see so really excellent a nave arcade in a building of its date.

Perhaps the bathos of Gothic burlesque was reached in the tower of St Mary's, Haggerston, finished in 1827, from the designs of Nash,* the perpetrator of another absurdity in quite a different quarter of the town, viz., the steeple of All Souls', Langham Place.

Like most of the Pointed churches erected by the architects of this period, Haggerston church displayed a medley of the ornaments and characteristics of various periods, blended so confusedly as to preclude the idea of the mixture having resulted, as in the old examples, from alterations and additions which increasing devotion or necessity prompted. Thus, the brick nave was lighted by a double row of windows, which in the upper tier were of that "Carpenter's Gothic" form sometimes met with in old churches when the tracery in the head of the window crosses without any cusps or foliations;

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*This church, together with others of its period, was illustrated in *Metropolitan Improvements: or, London in the Nineteenth Century*, 2 vols., sm. 4to, 1830, and described as "very original in design," and as exhibiting "the versatility of its architect's mind."

while those in the lower were, by way of variety, square-headed windows usually associated with an expiring Gothic period.

At the west end Nash reared a really substantial front, which, with the exception of some pinnacles and canopy work recalling the coronation regalia of George IV, since removed from the side turrets, remains *in statu quo*.

A tower of ridiculously elongated character rises in the centre of the façade. Viewed at dusk from the neighbouring streets, or looming through a November fog athwart the contiguous canal, Haggerston Church tower has quite an imposing effect. It is in reality a wretched parody on the celebrated "Stump" of Boston, but it was thought very wonderful at the time of its erection and gave rise to some diverting stories.

One is to the effect that, when the tower was just about to be commenced, the builder applied to Nash to know how high he should carry it. The architect being busy at the time, and not having completed his plans, told him to go on building until he should receive directions to stop. Next day Nash was called away into a distant part of the country upon a job which occupied him for some time. When he returned, he bethought him of Haggerston Church, and went to see how it was getting on. To his amazement he found that the tower had grown to the unnatural height which we now see, and, on remonstrating with the builder, that worthy defended himself by saying that he had only followed the directions given him, to go on building until he was told to stop; which he had not yet been told to do. Nash, thinking with St Augustine, "*Plurima sunt qui fieri non debitant*; *facta tamen valent*," contented himself with simply putting up four pinnacles, one at each corner of this tower which had assumed such Brobdingnagian proportions, placed upon it a miniature tower, likewise pinnacled, to finish off the work, and so left it.

Scarcely less ludicrous than the above *ben trovato* story—invented to account for what at first sight seems utterly unaccountable—is the true history of this laughable tower at Haggerston.

Just about the time when St Mary's was in building (1825-27), Wanstead House—the mansion where had dwelt Long Tilney Wellesley, Long Pole (afterwards Earl of Mornington)—was pulled down and the materials sold. The contractor for building the church bought these materials, which included a quantity of fine Bath stone, at a very low figure, and, being desirous of realizing his bargain as soon as possible, he told the building committee at Haggerston that he could afford to build them a magnificently high tower at a very moderate cost. The committee, having considered his proposal, gave him an order to build them a tower as high as he could for the money they had to lay out upon it; and the result is—what we see.

All these churches built in London by the Commissioners, and which passed at the time for very satisfactory specimens of Gothic, were reviewed—in most instances very caustically—in *The Gentleman's Magazine* of 1823-31 by "E.I.C." (E. J. Carlos, an enthusiastic antiquary who died in 1852).* In this manner is the western doorway of the church at Haggerston dealt with: "The cornice of the very low Pointed arch rests upon winged heads of the most extravagant design, with ludicrously horrid countenances, having large eyes and wide mouths, glaring and grinning at every one who enters the church—monsters which, if they do not bring to mind the cherubic choir of heaven, may at least serve to impress the spectator with an idea of the imps of darkness."

For more than thirty years Haggerston church remained as Nash left it. The interior, whose arrangements differed in no wise from the generality of those in churches of the same period, was gloomy and depressing, and the services unattractive.†

It was in 1860, during a debate in the House of Lords, that mention was made of this parish being in a state of spiritual destitution so notorious that out of a population of more than 30,000 scarcely 200 could be gathered within the walls of its church, capable of seating 1,500. In the same year a new vicar was appointed—the Rev. J. Ross—who set to work to improve his church and to make better provision for his enormous parish. He issued an appeal which brought to his aid Mr Richard Foster, who has been, and still is, one of the most devoted and munificent sons whom the Church of England has ever had.

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* See Chapter i, p. 27.

† It would appear that when in 1828 St Mary's was newly built, the services were of a somewhat better type, for we learn from the pages of a contemporary journal that "the choral service performed by amateurs is, in general, very interesting and attractive. The church is lighted by gas."

Robert Brett, the widely-remembered Stoke Newington Churchman and co-founder of the noble Church of St Matthias in that parish, also threw himself into the work with great heartiness, and to the large gifts of the one—gifts almost unparalleled in these days of liberality—and to the wise counsels, constant energetic appeals, and public speaking of the other, is very largely due the great success of the Haggerston Church Scheme.

The first thing to be thought of at St Mary's was the provision of a chancel and sanctuary for the reverent performance of the Church's ritual.

The first was formed at the east end of the nave; the latter was built out and connected with the much wider nave by the very ingenious device of the "canted" or sloping bay.

Mr James Brooks was the architect, and the boldness with which he grappled with such a monster as Nash's structure won him much praise. It was one of his earliest works, and its cleverness and originality brought him into public notice.

Of ample proportions, vaulted, and lighted by a large five-light window of good Geometrical Decorated character towards which Messrs Clayton and Bell contributed fine stained glass representing the *Te Deum*, this sanctuary at St Mary's, Haggerston, is remarkably impressive. Nash's pillars dividing the nave from its aisles—huge oval blocks with their surfaces worked into various hollows in order to give them a distant resemblance to clusters of columns, were rechiselled into as good Decorated as the circumstances permitted. The lower tier of windows on either side was removed, and the upper ones transmuted into good Early Decorated with bold tracery. The galleries and pews were cleared out and open benches substituted, and the nave and aisles re-roofed.

When all this was done, the effect was excellent, the interior recalling in *ensemble* that of Holy Trinity, Hull, or the Austin Friars Church, near Broad Street.

A choral service was instituted, a simple yet dignified ritual introduced, and the church, hitherto almost empty, now attracted very large congregations.

The organ in St Mary's, Haggerston, is interesting. It was originally built by Father Schmidt and placed in St George's Chapel, Windsor, after the Restoration. Here it remained until 1788, when upon the presentation of a new organ by Green to the Chapel by King George III, it was removed to the parish church of Windsor. When this church was rebuilt about 1825, one portion of Father Schmidt's organ was sent to the then newly-built church at Haggerston and the other to a Dissenting chapel at Long Melford. The portion at Haggerston still retains some of Schmidt's work, notably the woodwork which is considered remarkably good. Upon the renovation of Haggerston church in 1861-62 the organ was removed from the west gallery under the direction of Willis, and placed where we now see it, at the east end of the south aisle.

The parish church of Haggerston remodelled, Richard Foster, Robert Brett and other zealous workers in the same cause felt that much more than this could and should be done. It was about this time that the Ecclesiastical Commissioners, in consideration of the local claims of the parish upon the prebendal stall of Finsbury in St Paul's Cathedral, endowed the district; then it was felt advisable to legally divide the unwieldy parish which severely taxed the energies of its vicar and his assistant curates. Again Brett sent forth one of his startling appeals.

Funds came in, and four new parishes were legally constituted, each under its own incumbent, aided by a curate, the services being held in a school chapel. Three of these temporary structures were soon superseded by stately churches, dedicated respectively to the three great British Missionaries, Augustine, Chad and Columba, and completed by the summer of 1869. Each of these churches was, in its way, an exceedingly noble contribution to the ecclesiology ot the Metropolis, but as they belong to an epoch which our history has not yet reached, they will be described hereafter. St Stephen's was built subsequently.

The architects in practice during the reign of William IV and the early part of that of our late Queen, were Benyon, Blore, Cottingham, Duesbury, Gough, Hakewill, Lamb, Poynter, Railton, Rogers, Scoles, Shaw, the Smirkes and Vulliamy, and churches, generally speaking of the feeblest description, were built by them in divers parts of Bethnal Green and Islington, in Clerkenwell, Dalston, Hoxton, Stepney, Stockwell and other outlying suburbs of the town.*

No idea of ecclesiastical arrangement or ritual propriety seems to have crossed the minds of the architects or promoters of the majority of these churches.

They all agreed in the meagreness of their construction, in the employment of Romanesque of a pseudo-German type, or "Early English," which would have made a Gundulph or a St Hugh "stare and gasp"; in the contemptible character of their fittings; in most of them being begalleried to the eyes; and in the use of plaster for internal mouldings, even for pillars, which, in not a few instances, are mere wooden posts.†

*For the various schemes under which these churches were built see chapter i.

†The Rev. F. E. Paget's *St Antholin's;* or, *Old Churches and*

Alas! what a mass of horrors was perpetrated in this short interval, during which the grand old Early English nave of St Saviour's, Southwark—left roofless for nearly ten years—was demolished, to give place to as vile a specimen of a preaching house as ever disgraced the Early Victorian period. And here was England teeming with glorious mediæval churches to copy from!

However, there were exceptions to this rule. St Michael's, Highgate, whose well-proportioned tower and spire form so conspicuous a feature of "The Northern Heights of London," is in spite of certain solecisms of detail, excusable for the period of its erection (1830-1832), a really dignified structure of white brick with stone dressings. The style would appear to be a sort of mixture of Late Decorated and Perpendicular. The nave has a tolerable arcade of octagonal columns from which rise rather acutely Pointed arches, and there is a fairly developed clerestory. In 1881 a new chancel was built from the designs of Mr Mileham, and still more recently the ritual arrangements have been ameliorated, and painting and stained glass (some of the latter if I mistake not by the late Mr Kempe) introduced.

Lewis Vulliamy was the architect of Highgate church, and a year later another church built from his designs, in London, was consecrated, Christ

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New, published by Masters in 1847, is an admirable and able exposure of these horrid shams.

Church, Woburn Square, whose interior has, within recent years, undergone rearrangement and decoration at the hands of more than one architect.

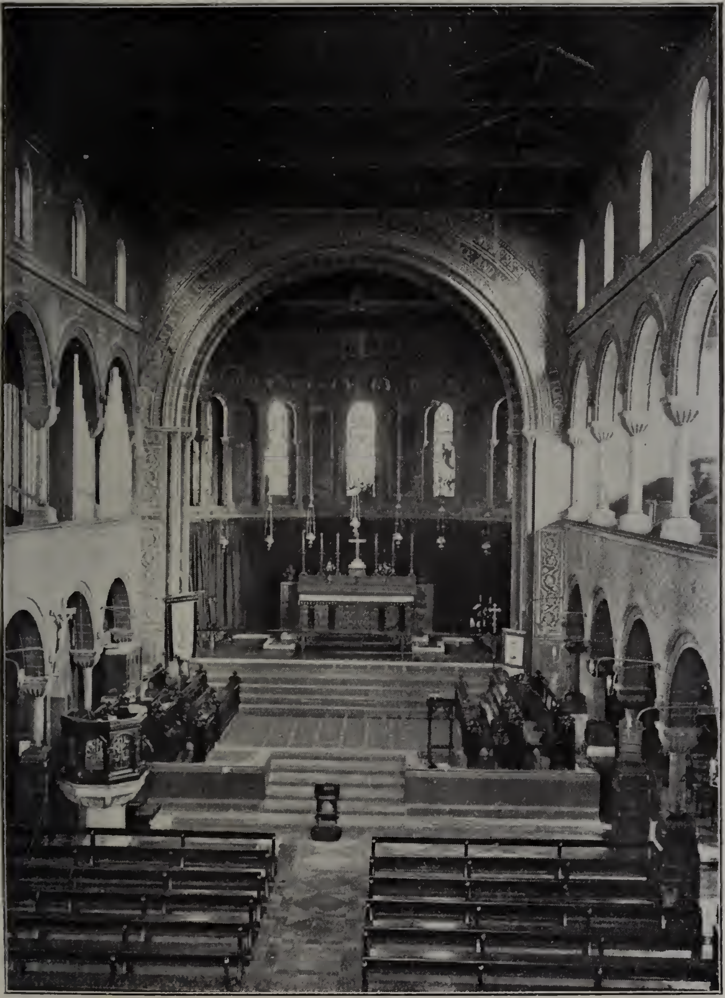
The old parish church—or chapel as it was styled—of Highgate, stood near the Gatehouse, and to judge from a very delicate outline engraving in *The Gentleman's Magazine* of April 1834, must have had a picturesque, if inconvenient interior.

Two years after the completion of the present church, Samuel Taylor Coleridge died at Highgate, under the roof of Gilman, a friendly surgeon, who sheltered the dreamy poet during the last nineteen years of his life. He was interred in St Michael's, where a mural tablet commemorates him. Coleridge wrote his own epitaph, but as it was thought inapplicable to the place another inscription was substituted.

St Dunstan's-in-the-West, Fleet Street, remarkable not only for its octagonal plan but for that open graceful lantern surmounting the tower, which Street frequently referred to as one of the most successful modern steeples, was built between 1831 and 1833 on the site of an old church, but from which almost all traces of good architecture had disappeared. The present church, the work of James Shaw, architect of the lately demolished Great Hall of Christ's Hospital, is, as I have said, octagonal on plan and built of brick in a very good and solid Perpendicular style. The altar is placed against the northern side of the octagon, and the window above it has stained glass, interesting as being one of the earliest productions of Thomas Willement.

Christ Church, Streatham Hill, remarkable as being one of the earliest built in London to exhibit any intelligent departure from insular precedent, was finished in 1841 from the designs of Wild. Its Italian Gothic character and the cleverness with which its designer handled his material, red and yellow brick, elicited the admiration of John Ruskin. For its date Christ Church, Streatham, is admirable, the solemnity of its interior being enhanced by stained glass, much of which is by Lavers and Barraud, and of great richness and brilliancy of tincture. There is a lofty, semi-detached campanile at the south-west angle.

In Christ Church, Watney Street, Commercial Road, also finished in 1841, the architect, James Shaw, son of the James Shaw above-mentioned, met the vexed question of galleries by giving it a triforium passage of the same height and depth as the aisles below, the whole being surmounted by a clerestory of simple round-headed windows. Thirty years ago the interior of Christ Church, Watney Street—which, by the way, is in the parish of St George's-in-the-East—was greatly improved by colour, and by the addition of an apsidal sanctuary. In the easternmost bays of the nave a *chorus cantorum* was formed, approached by a flight of steps, so that now the interior of this church is one of the most dignified and pleasing in



CHRIST CHURCH WATNEY STREET.
Interior, looking East.

East London. Mr James Brooks, the architect of several imposing brick churches in Haggerston and Shoreditch, was called in to design these alterations and improvements.

It should not be forgotten that Christ Church, Watney Street, was the scene, for more than thirty years, of the labours of the Rev. W. Quekett, the hero of a sketch in *Household Words*, entitled, "What a London Curate can do if he tries."

An interesting story attaches to the Eucharistic plate, unfortunately stolen from this church about fifteen years ago. In 1843 a few Churchmen, entirely unconnected with the parish and its Vicar (Mr Quekett), having heard that his church was without Communion plate, and that when he celebrated he was necessitated to borrow the sacred vessels from the mother church of St George's-in-the-East, made an anonymous offering of a suitable service. On Christmas morning a cab drove up to the Vicarage door, and a footman came with a box and a letter, which having delivered he left immediately. The letter merely stated that some friends had sent a Christmas gift. On opening the box, a perfect Communion set was found. The paten bore the following inscription:

A QUIBUSDAM EXTERNIS QUI NOMINARI NOLUNT.

Christ Church, New North Road, Hoxton, although architecturally one of the most contemptible productions of the Metropolis Churches' Fund scheme, has some interesting associations. From

1839, the year of its consecration, to 1860 it was served by the Rev. William Scott, one of the most prominent Churchmen of his time, and an able ecclesiologist who did much to ameliorate the interior of the wretched pseudo-Norman building committed to his charge. "Scott of Hoxton" was as widely known and sought after in his day as Stuart of Munster Square, Wroth of Clerkenwell, and Le Geyt of Stoke Newington; and to Christ Church resorted Robert Brett, and other well-known laymen, to hear his learned and instructive sermons.*

Here Scott started his High Church campaign, fighting Daniel Wilson, of St Mary's, Islington, pelting him with aggressive pamphlets, and, to the horror of the parish, suggesting altar candlesticks and a surpliced choir.†

One of Scott's curates at Christ Church, Hoxton, was George Rose, a fair man, with hair parted down the middle, and who sang the Litany in lavender kid gloves! Throwing up his orders, and joining the Church of Rome, Rose took to literature, and under the pseudonym of "Arthur Sketchly" contributed to *Fun* that series of papers which at one time were very popular—*Mrs Brown on the Great Exhibition, at the Seaside, in Switzerland, on Spelling Bees*, etc., etc.

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* On the evening of the day on which the foundation stone of St Matthias', Stoke Newington, was laid by the present Earl Nelson (July 29, 1851), Mr Scott preached at the service in the school chapel, which still exists, though much altered to suit modern educational requirements.

† Mr Scott was perhaps better known as a theological and critical writer, and as some time editor of *The Christian Remembrancer*.

Henry Willis, the eminent organ-builder, was organist of Christ Church, Hoxton—the "Puseyite Church" as it was then styled—in its very early days, long before he dreamt of being the most celebrated organ builder of the last half-century. They had advertised for an organist to help in the work at Hoxton, and Henry Willis answered the advertisement. This was in 1840—when Christ Church was almost a village church among the brickfields. Willis appeared before a committee of two—the Rev. W. and Mrs Scott. When he came into the room, both faces fell. He was evidently too young for the place. Mrs Scott suggested as much. Whereupon, young Willis, with the fire and energy that distinguished his character ever after, said, "Too young, madam! well, at any rate, I can play the 'Hallelujah Chorus!'" Which he promptly proceeded to do, and in fine style.

So Henry Willis was appointed organist of Christ Church, Hoxton, where a few years later he had an able assistant in George B. Lissant (late organist of St Augustine's, Queen's Gate), who loved to recall the old Hoxton days, and who venerated the memory of Henry Smart and the famous organ in the neighbouring St Luke's, Old Street.

Two other churches built in London during the early 'forties deserve notice as being above the average—Christ Church, Broadway, Westminster, and the Chapel of St Mark, attached to the National Society's Training College for Schoolmasters, at Chelsea.

Christ Church, Westminster, was designed in 1842, in the Early Pointed style, by Poynter, who introduced some features—notably, windows—from the neighbouring Abbey.

It consists of a clerestoried nave divided from its aisles by tall cylindrical iron columns, an apse, and a north-western tower which the architect designed to be finished with a lofty spire. The tower, long left unfinished, has lately been carried up and capped with pinnacles, not, however, in accordance with the original design. Here is some good stained glass by Willement, that in the central window of the apse being a particularly pleasing specimen ot his powers in the mosaic style.

This church occupies the site of New Chapel built about 1631. Archbishop Laud contributed £1,000 to the funds and some most curious glass. At the Rebellion Sir Robert Harley defaced the window, laid the painted glass in heaps upon the ground, and trod it to pieces, calling his sacrilegeous antics, "dancing a jig to Laud." The troopers of the Commonwealth stabled their chargers in the church aisles, and Cromwell and his officers are said to have used it as a council-room.

In the adjacent ground was buried Sir William

Waller (d. 1688) the famous Parliamentary General in the Civil Wars.

From an antiquarian point of view, the removal of this New Chapel was to be regretted, since, with St Catherine Cree, the Chapels of Lincoln's Inn and the Charterhouse, and St Paul's, Hammersmith (removed in 1880 to make way for the present uninteresting structure), it was one of the few specimens of Early Caroline church architecture in London.

St Mark's College Chapel, Chelsea, was built from the designs of Blore, between 1841 and 1843, in a mixture of the Rhenish and Lombardic varieties of that very protean style, the Romanesque. It consists of an aisleless nave with transepts, apsidal choir and procession path, and towers with German-looking spires on the eastern sides of the transepts; but the whole fails from over ambition, though viewed from certain points it is not unpleasing. The interior is solemn, and there is much stained glass by Wailes, contemporary with the building and of great richness and brilliancy of tincture.

The one feature of the system at St Mark's, Chelsea, which gave the most general satisfaction, and most served to keep up a lively and lasting attachment in the students trained there was the Choral Service, which has been maintained in the College Chapel since its commencement sixty-four years ago.* Until 1855, when, owing to Protestant interference, some changes were made in the order of things, the service in St Mark's College Chapel, Chelsea, placed as it was under the skilled direction of Thomas Helmore, had a great and deserved reputation. In the performance of the divine service, not only was the rubric carefully followed, but the practice of saying the prayers was pursued which has prevailed from the most ancient time in every portion of the Church Catholic, whether reformed or unreformed, and which, until the period of laxity preceding the Oxford Movement, was universal in all places within our own Church where choral foundations existed, and even in many parish churches where they did not—that of monotone, or the sustaining of one note, the *Amens* being chanted by the choir and congregation.

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* "The service of the chapel is, as it were, *the Keystone of the arch*, the highest point; that to which every other part is referred,

For a considerable time no instrumental music was permitted at St Mark's, and the effect of such a body of voices, issuing from a choir of youths trained under a first-rate teacher, comprising—with the exception of a small fluctuating body of visitors—the entire congregation, was such as to draw from one of the first, if not the very first, cathedral organist of the day, when he visited it in company with a friend—himself an excellent judge, and concurring in that opinion—the expression that it was "the most effective service to be heard in England." This was before Westminster Abbey and St Paul's had ex-

and from which are derived the consistence and stability of the whole."—Principal Coleridge.

hibited a choral service in volume somewhat corresponding to their size and capacity, following the example set them in St Mark's.

The Psalms were generally—on fast days exclusively—sung to the Gregorian tones, and the services and anthems to the music of such early English Church composers as Gibbons, Tallis, Byrd, Farrant, Rogers, Batten and Aldrich—a school of music whose solemn grandeur is heard more effectively than where the vocal strains are overpowered by the loud notes of the organ.

The Roman Catholic churches of Our Lady at St John's Wood, built in 1835 at the cost of two ladies—the Misses Gallini—and St John the Evangelist's, Duncan Terrace, Islington, finished in 1843, were the work of J. J. Scoles, a pupil of Ireland, and attracted considerable notice on their completion.

The former, mentioned by Billings in his *Temple Church*, was built in imitation of the choir of that structure, and the same design was subsequently repeated by Scoles at Edgbaston.

St John's, Duncan Terrace, is in a kind of Southern French Romanesque style, and built of red brick with stone dressings. It comprises a broad nave, with aisles divided off into a series of chapels; a shallow sanctuary terminating in an apse; and a pair of unequal western steeples which form the terminations of the aisles. The west front, with its large Romanesque doorway surmounted by three round-headed windows, is remarkably good, though

Scoles was soundly rated by Pugin because he did not take as his model the mediæval parish church of St Mary, Islington, a view of which, "restored in imagination," the latter inserted among the illustrations to his *Remarks on the Present State of Ecclesiastical Architecture in England*, contributed to *The Dublin Review* (1841-43).

Pugin, however, did not take into consideration the nature of the site.

St John's, Duncan Terrace, is, perhaps, most interesting on account of its frescoes by Edward Armitage in the apse and one of the chapels on the south side. On the wall of the former is Christ enthroned amid the Apostles, who are standing in pairs on either hand; and on that of the latter, St Francis and his Early Followers before Pope Innocent III, which has often been engraved in art publications. These frescoes were restored about twenty years ago.

It should be mentioned that from 1852 to 1880 this church was served by the Rev. Frederick Oakeley. Born in 1802, Father Oakeley was appointed in 1839 minister of Margaret Chapel (now All Saints', Margaret Street,) where he became, according to a friend's description, the "introducer of that form of worship which is now called ritualism." Here he was supported by prominent men; among the attendants at his unpretentious conventicle-like chapel being Mr Sergeant Bellasis, Mr Beresford Hope and Mr Gladstone. The latter wrote of Oakeley's services at Margaret Chapel that they were the most devotional he had ever attended.

Oakeley, like his friend Newman, had an intense inherited love of music, and paid much attention to the work of his choir. Among his literary works is the preface to the *Laudes Diurnæ; The Psalter and Canticles in the Morning and Evening Service, Set and Pointed to the Gregorian Tones* by Richard Redhead, organist of Margaret Chapel, of the temporary church of All Saints', in Titchfield Street (used by the congregation while the permanent church was being built), and until 1864, of the present magnificent structure in Margaret Street. Agitation against the famous Tract XC led to Oakeley's secession to the Roman branch in 1845. On January 22, 1850, he took charge of the church in Duncan Terrace, Islington, and in 1852, on the establishment of the new hierarchy under Wiseman, as Cardinal Archbishop, he was created a canon of the Westminster diocese, holding the office for nearly thirty years, till his death in 1880.

With these exceptions, and that of St Mary, Moorfields, the churches of the Roman Catholics in London at this date were, owing to the stringency of the Penal Laws, of a very unassuming character, many of them being hardly distinguishable from the neighbouring houses. Such were the Spanish Ambassadorial Chapel in Duke Street, Manchester Square;* the Bavarian, in Warwick Street, Golden

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* Superseded about twenty years ago by a handsome structure.

Square; the Sardinian, near Lincoln's Inn Fields; the French, in Little George Street, Portman Square, and the Portuguese in South Street, Park Lane; St Patrick's, Soho;* St Aloysius', in The Polygon at Somers Town; St George's, London Road, Southwark,† and others.

A Gothic church of some pretensions but poor architecture was built in 1835 at Dockhead, Bermondsey. It has been attributed to Pugin, but was more probably the work of Scoles. Pugin designed the very graceful adjacent Convent of the Sisters of Mercy founded four years later by Sister Mary, Lady Barbara Eyre, second daughter of the sixth Earl of Newburgh, and other Roman Catholic ladies of distinction.

Notwithstanding architectual shortcomings, the Roman Catholic services were carried out in these chapels with much ceremonial and musical pomp, and at certain of them, Malibran, Persiani, Clara Novello, Lablache, Rubini and the principals of the Italian Opera orchestra gave their aid gratuitously at High Mass and Vespers.

At the Portuguese Chapel, Vincent Novello was organist from 1797 to 1822,‡ and at St Mary's,

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* Also rebuilt of late years.

† Closed in 1848 on the completion of St George's Cathedral, Lambeth.

‡ The officiant at the Portuguese Embassy Chapel was the Rev. Victor Fryer (d. September 6, 1844, aged 79), to whom Vincent Novello dedicated his first work, *Sacred Music in two Volumes*. It was received with great favour, and was compiled from the music which had been most appreciated among that which

Moorfields, from 1840 to 1843.* John Danby, composer of several masses, motets and a *Magnificat* in which the verses are sung alternately to a Gregorian tone and a setting in concerted parts, but who will be chiefly remembered by his fine glees, notably, *When Sappho tun'd the raptured Strain*, filled a similar position at the Spanish Embassy Chapel during the latter part of the eighteenth century. The Webbes, father and son, also remembered as fine glee-writers, officiated at different times about the same period at the Portuguese and Sardinian Chapels; and Henry George Nixon, who arranged a number of Handel's choruses for the organ, besides a Gregorian Mass (founded on the celebrated one of Dumont), at St George's, London Road, between 1817 and 1820.†

At the Bavarian Embassy Chapel in Warwick

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had been collected in manuscript for the use of the choir in South Street; comprising several long compositions of his own including the *Salve Regina*, *Alma Redemptoris*, and other complete pieces, as well as the portions which he added to what is called *The Selected Mass*.

*It was in St Mary's, Moorfields, that the remains of Weber, who died at the house of Sir George Smart in Great Portland Street, were interred with great solemnity on June 21, 1826. Most of the distinguished characters in the theatrical and musical world attended as mourners, and at the close of the funeral service Mozart's *Requiem* was sung by the whole choir. Seventeen years later, chiefly through the instrumentality of Richard Wagner, then capellmeister in Dresden, Weber's remains were translated to that city, and in December, 1844, interred in the Catholic cemetery in the Friedrichsstadt.

†It was at the chapel in the London Road that Rossini's *Stabat Mater* was performed for the first time in church, 1841.

Street the music was very celebrated. The versatile Tom Cooke (d. 1848) was for some time musical director here, and Beethoven's great Mass in D was occasionally heard. Tom Moore usually attended this chapel when in town.

On the night of Sunday, February 7, 1841, the old parish church of St Giles', Camberwell, was destroyed by fire. Notwithstanding the barbarisms engrafted upon its original nucleus by successive generations of energetic churchwardens, Camberwell church retained much of its antiquarian character to the last, notably in its clustered columns and Pointed arches separating the nave from the side aisles: its sedilia, stained glass, brasses and other monuments. Old St Giles' consisted of a nave and aisles, all under separate gables, a chancel and a western tower surmounted by a wretched miniature copy of the spire of St Dunstan's-in-the-East.* The older parts were constructed principally of chalk and freestone, with large nodules of flint occasionally interspersed. The chalk was rudely squared and placed chequer-wise, the interstices being filled with stone-rubble. Paving tiles, usually about an inch in thickness, though in some instances scarce by half as much, were wedged in to fill up the gaps, and sometimes placed vertically to form a surface for the plaster; the inner parts of the wall were, as usual, less carefully constructed, being filled up with broken chalk and flint, thrown in without much apparent order, and the whole was strongly cemented by lime mortar.

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*It was surmounted, by way of vane, with a copper scroll, having a pen passed through it, respecting which a story made the round of the London papers shortly after the fire.

The destruction of old St Giles', Camberwell, was mournfully complete. The turret, even, fell a prey to the flames, and the bells were so melted, that, when washed from the ashes, the metal was found in granulated fragments, scarcely larger than peas. The books and documents deposited in the vestry were preserved, at considerable risk by the vicar, the Rev. J. G. Storie, also the brasses. But the mural monuments were entirely consumed, or rendered so friable, by the action of the fire, as to be reduced to powder on the slightest touch. All the stained glass in the church was melted, and ran together into nearly colourless masses; the fittings were reduced to one blackened mass, and the roof falling in, nothing remained when Monday morning broke upon the melancholy spectacle but the bare and scorched walls.

Such a catastrophe occasioned, as might be expected, a great sensation in the neighbourhood, and "for some days after," we are told, "carriages were seen in unusual numbers rolling towards the ruins, amongst which a few of *the more sentimental visitors* were allowed under proper restrictions to remain."

For the re-erection of Camberwell church there was a public competition. Among those who entered the lists were Richard Carpenter who sent in a design for a large Perpendicular structure, and Sir Gilbert Scott and his then partner, Mr Moffatt, whose design was a very ambitious one, groined throughout with terra-cotta. Blore acted as assessor and reported in favour of Scott and Moffatt. Tenders were received for their design and came in pretty favourably, but a parish opposition being excited, and a poll called for, a compromise was at length made, and the architects were commissioned to prepare a less costly design, which resulted in the present graceful cruciform structure in the style of the early part of the fourteenth century, a building very far in advance of its age, and a most extraordinary improvement upon the churches hitherto built by Scott and Moffatt.*

"The pains which I took over this church," says Sir Gilbert Scott in his *Personal and Professional Recollections*, "were only equalled by the terror with which I attended the meetings of the committee, though, I think, they nearly all continued my very good friends, and were very proud, indeed, of their building. The then incumbent was the Rev. J. G. Storie, a remarkable person. He was a man of great talent, and personal and moral prowess, the most masterly brain at coping with a turbulent parish vestry I ever saw. . . . I greatly admired and, to a certain extent, respected, while I feared him, for he was a man whose very look would almost make one tremble, when his wrath was stirred. He was determined to have a good church, and, so far as his day permitted, he got it, and after all the little rubs we had, I view his memory with respect and friendship."

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* As, for instance, at Bridlington Quay, Hanwell, Turnham Green, Norbiton, Shaftesbury, Lincoln and Birmingham, in which the architects made use of a transept of a minor kind, curiously enough, an old English tradition derived from Saxon times, and prevalent in England and Ireland all through the Middle Ages.

With its tower, crowned by a graceful spire having niches supported on its broaches, rising at the junction of the four arms; its deep transepts (ill-suited, however, to modern requirements); and long aisleless chancel, Camberwell church certainly affords one of the most pleasing examples of modern architectural grouping in the Metropolis, and standing as it does on slightly rising ground, a little removed from the high road, and bounded on its south side by a churchyard of great extent, can be favourably viewed from all points. Within, the nave is disfigured by wretched galleries on iron columns, introduced as a *sine qua non*, but, as a whole, the interior of St Giles' possesses much solemnity, towards which the central tower and the deep chancel, rich in painted glass, largely contribute. The stained glass in the five-light east window, a series of medallions in which the figures are very small, whereby a jewel-like radiance is secured, owes its excellence to Ruskin and his friend Oldfield, who were on the building committee. Ward and Nixon having submitted a design which was not approved, they were instructed by the church committee to execute a new one to be prepared by Ruskin and Oldfield. A long correspondence ensued between the friends during May, 1844, when the former was in the north of France studying the ancient painted glass at Chartres and elsewhere. In his letters to Oldfield, Ruskin embodied many hints for the execution of the stained glass for the east window of St Giles', Camberwell; and this correspondence, which is very interesting, is given in the Library Edition of *The Works of John Ruskin.*[*] A variation of tone in the same colours used in this east window of St Giles', Camberwell, is accounted for by the fact that the glass was inserted at different times, as funds permitted.

The glass in the north and south windows of the chancel is early work of Messrs Lavers and Barraud. Mr Francis Barraud was one of the first members of the choir at St Giles', Camberwell, where surplices were introduced at a very early period of its history.

Who does not know the picture, "We praise Thee, O God," representing three choir boys of most beautiful countenances singing at a Gothic carved desk?

These three boys were members of the St Giles' Church choir,[†] and they were introduced into the picture above-named by Henry Barraud, a brother of the artist in stained glass alluded to above.

Born in 1811, Henry Barraud, like his elder brother, William, excelled in painting animals, but

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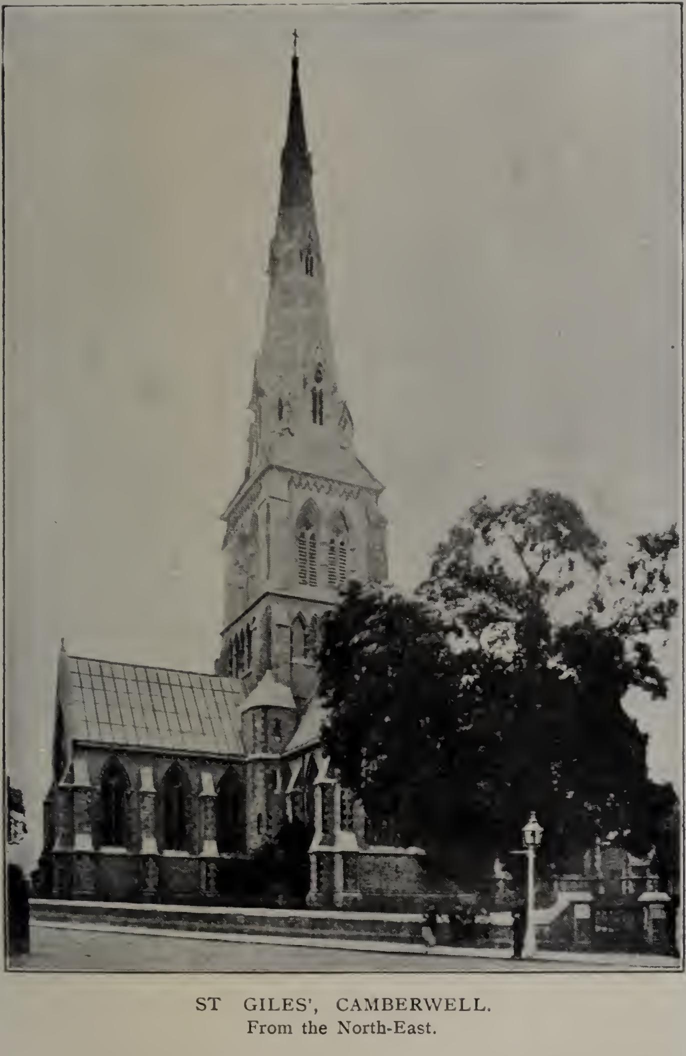
[*] Vol. XII.

[†] Their names are known to the writer, but he is not at liberty to divulge them.



ST GILES', CAMBERWELL.
From the North-East.

his works were chiefly portraits, with horses and dogs, and subject pictures, such as the Pope blessing the Animals (painted in 1842), many of which were executed in conjunction with his brother. He exhibited at the Royal Academy from 1833 to 1859, and at the British Institution, and Society of British Artists between 1831 and 1868. His most popular works were:—"We praise Thee, O God," "The London Season: a Scene in Hyde Park," "Lord's Cricket Ground," and "The Lobby of the House of Commons," all of which have been engraved or autotyped. Henry Barraud died in London, June 17, 1874, aged 74.

I had almost forgotten the stained glass in the west window. It is partly ancient, was brought by the Rev. J. G. Storie from Germany, and skilfully worked up with modern glass by Messrs Ward and Nixon.

The fittings in St Giles', Camberwell, are by no means commensurate with the beauty of the fabric. Let us hope that ere long they may give place to others more worthy of it, and that the offensive galleries supported on common cast-iron columns may be removed. The stonework of the reredos, an empty collection of niches, but all that could be tolerated sixty years ago, was carved by Cox, the sculptor employed by Scott for his contemporary work, the Martyrs' Memorial at Oxford. Camberwell church was begun in 1842, and consecrated by the Bishop of Winchester, Dr Sumner, on November 21, 1844.

In the following year a church of even grander dimensions was begun at South Hackney from the designs of Mr E. C. Hakewill, who shortly before had built St James', Lower Clapton,* the chancel of which—a by no means unpleasing specimen of revived Early English, and equipped with an altar-piece of a design far in advance of its date—has lately given place to a red brick one of no particular interest.

Completed in 1848, and consecrated on July 20 of that year, the parish church of St John of Jerusalem at South Hackney was a splendid monument of the zeal of its rector, the Rev. H. H. Norris, who survived its completion but two years.

Henry Handley Norris, who became perpetual curate of the old church in Well Street, in 1809, was born in 1771. His influence in the religious world was far reaching. He came to be known as the head of the High Church party, and Hackney was regarded as the rival and counterpoise of the

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*Students of English church music may be interested to know that, for many years the organist of St James', Lower Clapton, was Charles Child Spencer. Mr Spencer was one of the pioneers in the revival of the Ancient Plain Song, and frequently contributed articles to *The Parish Choir*—an excellent periodical devoted to the regeneration of church music which ran from 1846 to 1851. Spencer was of great assistance to Helmore in the preparation of the *Hymnal Noted*, the harmonizing of not a few of the old Latin melodies being entrusted to him. Among others Spencer added the harmonies to *Nunc Sancte nobis Spiritus*, *Conditor alme Siderum*, *Chorus Novæ Hierusalem*, *Victimæ Paschali*, and *Dies Iræ*. He also harmonized Marbeck's Communion Service, and a portion of the same composer's "Burial Service" for *The Parish Choir*.

Evangelical School in Clapham. The statement has been made, but it is probably not true, that during Lord Liverpool's long premiership, every see that fell vacant was offered to Norris with the request that, if he would not take it himself, he would recommend some one else; and this rumour secured for him the title of the "Bishop Maker." Norris, who became a prebendary of Llandaff in 1816, and of St Paul's in 1825, died on December 4, 1850. There is a tablet to him in the north transept of the noble church which he was mainly instrumental in raising.

It was to his friend, Norris, that the Rev. Edward Churton, Archdeacon of Cleveland, dedicated his *History of the Early English Church*, published in 1840, and on the Sunday after Norris' death Churton preached his funeral sermon, which was published under the title of *Christian Sincerity*.

I have not been able to glean any precise information as to the dedication of South Hackney church to St John of Jerusalem. The Knights of St John had a farm in the parish of Hackney, and it may have been merely an antiquarian fancy of Mr Norris to connect the building with this circumstance. The old church in Well Street, a structure of nondescript architecture, built from James Savage's designs, and consecrated in 1810, by the Bishop of London, Dr Randolph, as a chapel of ease to Hackney, bore the same dedication. In 1831 the perpetual curacy of this chapel became a rectory.

Early English of about the middle of the thirteenth century in style, cruciform in plan, and measuring nearly two hundred feet from the west door to the altar, South Hackney church is one of the largest parish churches built in or near London since the Reformation. The material is Kentish rag-stone, dressed with Speldhurst—a beautiful sepia-coloured stone, but, being of a soft porous nature, ill adapted for London, as much of the detail in which it is worked on the exterior of St John's is fast hastening to decay. Indeed, it has been found necessary to remove the Evangelistic symbols from the angles of the tower, and the statues which once crowned the broaches of the spire, much to the alteration of the original contour of the steeple, which was a copy of the celebrated one of St Mary's, Stamford.

Here is a fine ring of eight bells, the gifts of as many individuals. One was presented by the Archbishop of Armagh, Dr Beresford, a great patron of architecture and the ancillary arts. The tenor bell of the peal, set in the key of E, weighs 20 cwt.

South Hackney church has some defects, but many excellencies. Chief among the former is the undue breadth which the architect thought proper to give to its nave and chancel, thereby depriving the interior of much of that poetry of design apparent in such contemporary structures as St Giles', Camberwell, St Saviour's, Leeds, and Richard Carpenter's two churches at Birmingham. Then the treatment of the roof at the junction of the nave and chancel with the transepts is very awkward; and there is rather too much straining after variety in the clerestory windows and the columns of the nave arcade, while the unrelieved expanse of wall on the eastern side of either transept is very unpleasant.

But the stone-carving of the capitals to the nave columns and of the elongated corbels which support the shafts of the roof-principals; the noble groups of shafts at the junction of the transepts and chancel; the inner plane of tracery to the clerestory windows, and the arcading in the walls of the apse—both of them features borrowed from Stone Church near Dartford—are all excellent in point of execution, and prove that Mr Hakewill was a careful student of our matchless ancient examples.

There is much stained glass at South Hackney. That by Wailes, of Newcastle, in the incipiently-traceried lancets of the apse and chancel being especially admirable, not only for the richness and brilliancy of its tinctures, but for the manner in which it harmonizes with the surrounding architecture.

The groining of the apse seems to have been modelled on that of Tidmarsh Church, Berkshire, only at South Hackney the cells are of wood, the ribs alone being stone.

A commencement of wall painting has been made, but it cannot be pronounced successful, being deficient in power of drawing and firmness of coloration. It is all too timid.

The Church of St Andrew, Wells Street, founded in 1845 by Dr Chandler, Rector of All Souls', St Marylebone and Dean of Chichester, presents us with a good instance of what an architect can do when he has to deal with an awkward site. In this case Mr Dawkes had at his disposal a short broad plot of ground lying between houses. Taking as his model one of those large Perpendicular churches, in which cities like Bristol, Norwich and York are so rich, he erected upon it a church with a broad but lofty clerestoried nave and chancel under one continuous roof, very wide aisles, and a pinnacled tower surmounted by an octagonal spire engaged at the west end of the north aisle. The usual entrance to the church is by a doorway pierced in a cleverly contrived buttress, jutting out obliquely to the line of the tower.

Consecrated January 28, 1847, St Andrew's, Wells Street—the first church built under Sir Robert Peel's Act—was perhaps the best example of the Perpendicular style which the revival had, up to that time, succeeded in producing. Ritually considered, it was a gain to art, and with its raised and stalled chancel, free and open seats, reverent ritual, and double daily choral service, was long considered a model church.

St Andrew's is perhaps more remarkable in the evidence which it affords of the progress of ecclesiastical art in England during the last sixty years, than as a specimen of Revived Gothic architecture, though that is by no means inconsiderable; for under its successive vicars the church has undergone many alterations, embellishments and improvements from the hand of almost every architect of eminence produced by the ecclesiological movement.

It was, however, during the Vicariate of the Rev. Benjamin Webb (1862-1885)* that the most important works were undertaken, each fresh addition representing thought and contrivance as well as self-sacrifice and generosity. To the loving care which Mr Webb expended upon St Andrew's during the twenty-three years in which he was vicar, perhaps no more eloquent and touching tribute has ever been paid than that by the Rev. H. L. Paget, late Vicar of St Pancras', now Bishop of Ipswich, in a sermon preached at St Andrew's on the vigil of the Patron, November 29, 1887, and from which the following passage may here be appropriately quoted:

"Surely some of us can remember the sort of apology he would make for this church that he loved so well. He would say with a smile that there was not a straight line, that there was not a right angle in it. We felt it the more, because we knew his love of the spacious glories of the great churches of Italy and France. We felt it the more, because we saw in him, the one above all others in England fitted by natural instinct, by deep and intense study, by zeal for God's honour, to restore the glories of Catholic worship to some great Cathedral in his own land. We knew, we felt it all, as we heard him speak of the dark corners and the other failings of St Andrew's Church.

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* The co-founder, with John Mason Neale, of The Cambridge Camden Society in 1838, and for many years editor of its organ, *The Ecclesiologist*. His chief literary work was *Continental Ecclesiology*, published in 1848.

"And yet think how it grew to beauty in his hands. Each difficulty seemed an opportunity; each emergency resolved itself into a chance. And the east wall, with its puzzling angles, suggested what is to most of us by far the most beautiful reredos in England. Perhaps you people hardly know the comfort of celebrating before that figure of our Lord. So the dark corner under the tower became a baptistery, and somehow it is instinct with the truth and teaching of that sacrament; we catch ourselves bringing every one to see it. We never saw one we loved so well. Yes, and most wonderful of all, we know the crooked cupboard, one can call it nothing else, wedged in somewhere at the north-east angle of the church. Sweet and holy place! what love, what beauty, what generosity, the spirit of St Andrew's has shed upon it! What thought, what skill, he and his honoured fellow-worker threw into that work! Can one be careless or irreverent in it? Can one forget what the Blessed Sacrament is, in that place, so lovely, so orderly, so pure—there 'where the linen clothes lie, and the napkin that was about His head not lying with the linen clothes, but wrapped together in a place by itself'?"

The architect whom Mr Webb called in to ameliorate the ritual arrangements of St Andrew's, was George Edmund Street, one of the earliest, ablest and most zealous pioneers of the Revival. To him we owe the parcloses and screen to the chancel, the plupit, founded on a Spanish model, the reredos, with its wealth of sculpture by Redfern, and the font.

During the incumbency of the Rev. James Murray (1847-1862) the east window was filled with stained glass by Hardman from the designs of Pugin, of which Redfern, the sculptor of the reredos, used to say that he forgot the deficiencies of drawing in his delight at the superb coloration. The handsome coped lectern, designed by Butterfield, was placed here under the same régime.

From the designs of William Burges is the Litany desk, and the monument at the east end of the south aisle with recumbent effigy of the church's second incumbent, the Rev. James Murray.

Perhaps a more perfect adaptation of the mural canopied Italian Gothic tomb does not exist than in this able reproduction of that type which Burges accomplished. The effect, both of the sculpture and architectural detail, is greatly enhanced by its polychromatic enrichment under Messrs Harland and Fisher.

The four-light window adjacent is likewise a memorial to the same worthy parish priest. It is the work of Messrs Lavers and Barraud, and in order to exclude as little light as possible, the groups from the histories of St Peter and St James have been treated *en grisaille*.

Of the remaining stained glass in St Andrew's, the greater part is by Clayton and Bell, the three west windows,* the large square-headed one which only receives its light from a passage connecting the west end of the church with the choir school—a commodious building erected thirty years ago from the designs of Mr E. C. Robins—and the clerestory windows on the north side being their work.

To the late Mr Alfred Bell are due the delicate paintings of saints which embellish the fronts of the galleries. John Loughboro' Pearson designed the font cover and the sedilia—the latter forming a memorial to the Rev. Benjamin Webb—and Mr G. F. Bodley decorated the sacristy. Then there are the costly *instrumenta*, such as altar-frontals, Eucharistic plate and Office books, all exhibiting the greatest taste and research in their design, and for a full description of which I would refer the reader to an admirable monograph on the church from the pen of Miss M. K. Webb, printed by Riordan of Poland Street.

Ever since its consecration on January 28, 1847, St Andrew's, Wells Street, has been celebrated for its musical services of the Anglican type. Twice daily, at

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*The western window of the north aisle, inserted as a memorial to a lady who was an eminent musician, was the last work of the kind reviewed in *The Ecclesiologist*, which regrettably came to an end in 1868. The authorities of St Andrew's would do well to look to the cleaning of this window, which is almost entirely *en grisaille*.

ten and five, the best music of the ancient and modern schools, both English and Continental, may be heard in the services and anthems. On every holy-day for which our Church appoints a Collect, Epistle and Gospel, the Holy Communion Service is sung throughout, frequently to an adaptation from the Masses of Beethoven, Cherubini, Dvoràk, Gounod, Haydn, Hummel, Mozart, Schubert and others.

Charles Gounod, during his residence in England, took much interest in the music of St Andrew's, where, through his friendship with Sir Joseph Barnby, he was a frequent attendant during the early 'seventies. About that time he had composed those beautiful Passiontide motets, *O Day of Penitence*, *O come near to the Cross*, *all ye who weep* and *Daughters of Jerusalem*, and it was at St Andrew's that these exquisite compositions, adapted from the original Latin by the Rev. Benjamin Webb, were first heard in this country.

At the Dedication Festival of 1870 a luncheon, between the morning and afternoon services, was rendered more than usually interesting by the presence of several eminent architects, painters, sculptors and musicians; Gounod, who was present, being especially noticed by Mr Beresford Hope, who spoke of the French musician as "an illustrious composer, who has done much to advance Christian art." Gounod's reply was happily characterized as modest, refined and hearty.

The following are the names of those who have filled the post of organist at St Andrew's, Wells Street, from its consecration to the present time:—R. Glenn Wesley, from the consecration of the church in January, 1847, to the autumn of the same year;* John Foster (1847-1856); Philip Armes (1857-1861); Henry Bennett (1861-1863); Sir Joseph Barnby (1863-1871); and F. A. W. Docker, the present organist, under whom the musical reputation of St Andrew's, Wells Street, is so admirably maintained.

The present organ was built by Henry Willis in 1876, and on the patronal festival, November 30, 1880, a fine peal of bells, from the foundry of Lewis, of Brixton, was consecrated by the Bishop of London, Dr John Jackson.

The graceful steeple of St Matthew's, City Road, modelled on the unique one at Sutton-St-Mary's, Lincolnshire,† recalls to former generations of Churchmen the labours of its worthy incumbents—Howard, Laurell, Blomfield and Panckridge; hearty choral services and tasteful floral decorations. Finished in 1848, St Matthew's is interesting as the first church designed, in London, by Gilbert Scott, after the severance of his partnership with

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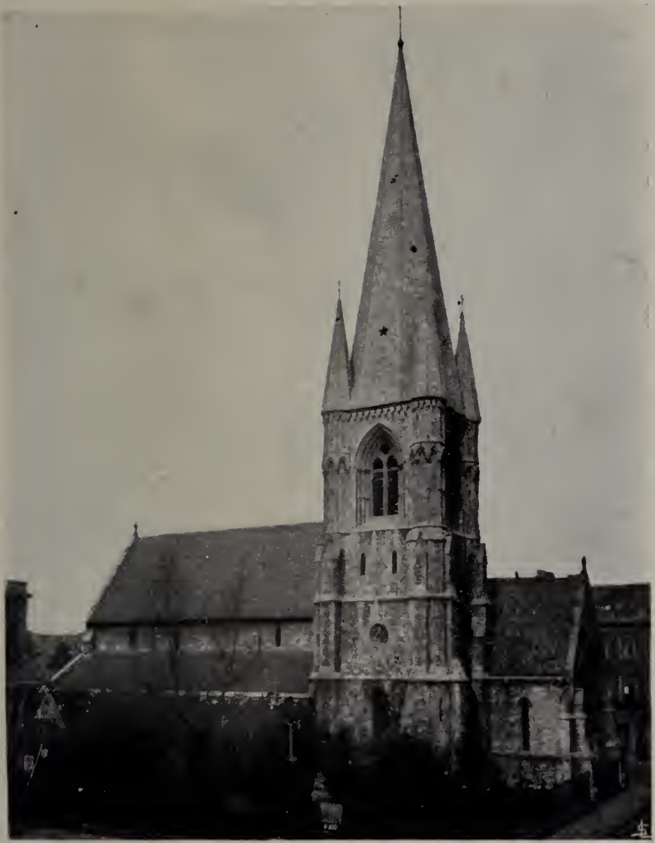
* Until the appointment of John Foster at the end of 1856, Richard Redhead played at St Andrew's. He was then organist of the neighbouring Margaret Chapel, where there were, as at St Andrew's, daily choral services. In all probability he would have retained the organistship of St Andrew's, had he not found the two offices incompatible.

† In the ancient example the spire and pinnacles crowning the angle-turrets are of metal.



ST. MATTHEW'S, CITY ROAD.

Mr Moffatt. The style is Early English, and the plan the normal one of a nave with aisles and low clerestory, and a tower and spire on the south side of a square-ended chancel lighted at its east end by a quintuple of lancets said to have been suggested to Scott by those in the same position at Chetwode Church, near Gawcott, his birthplace in Buckinghamshire. The interior of St Matthew's is solemn and devotional and exhibits careful stone carving and stained glass, some of the latter being exceedingly good.* That in the five lancets above the altar, by O'Connor, forms a memorial to the Rev. John Laurell, who died suddenly October 25, 1865, having held the living twelve years. By the same artist is most of the glass in the incipiently traceried two-light windows of the nave aisles, particularly pleasing being that representing SS. Ambrose and Augustine, the gift of the choir in 1856. In the two lancets over the west door are some pleasingly treated groups by Taylor (O'Connor's successor), replacing other glass inserted to commemorate the deliverance from the great sickness and mortality of 1849, but which was greatly damaged during a storm in the early part of 1895.

The year 1848 was a fruitful one in ecclesiology, for, in addition to the churches just described at

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*I believe St Matthew's owes not a little of its excellence to George Edmund Street, who at the time of its erection was a pupil in Scott's office. The south porch and the reredos, lately removed to the west end of the south aisle, and hangings substituted, were added from Street's designs in 1866.

South Hackney and in the City Road, it witnessed the completion of that huge Late Decorated Cathedral of St George, Lambeth, which for seven years had been in progress from the designs of Pugin.

A short sketch of the career of this extraordinary man who exercised so great an influence over the Ecclesiological Revival in England may not be out of place here.

Augustus Northmore Welby Pugin was born in Store Street, Bedford Square, on March 1, 1812. After completing the usual course of education at Christ's Hospital, he entered the office of his father, where his wonderful manipulation of pencil soon began to assert itself.

The elder Pugin, although he had but little professional practice, was an exceedingly careful draughtsman, and by the works he brought out, in conjunction with Britton and Le Keux, did much to promote the study of mediæval architecture.

Among Welby Pugin's fellow-pupils in his father's office, where the daily routine was of the most exacting character, may be named Mr Talbot Bury, Mr Benjamin Ferrey* and Mr Francis Dollman, all of whom distinguished themselves in after-life.

The strictness of the office was, in a measure, due to Mrs Pugin. She was a stern Calvinist, and every Sunday morning insisted upon her son's

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*In 1861 Mr Ferrey published his *Recollections* of his old Friend and Fellow-pupil.

attendance with her at a Conventicle in Cross Street, Hatton Garden, at that time thronged by the admirers of Edward Irving.

To a youth of Pugin's artistic temperament, such a form of worship was very distasteful; and it is no wonder that, as soon as he was freed from maternal jurisdiction, he should have rushed into the arms of a Church whose ritual was attractive to his imaginative mind.

It was in 1834 that Pugin joined the Church of Rome. Two years afterwards, when only a little over age, he published *Contrasts*, a work which has now come to be looked upon as a matter of history, but which at the time gave rise to a storm of anger from the Protestant party. But the members of his adopted Church came in for their share of abuse from this merciless censor. Pugin was an ultra-mediævalist, and in his various works, notably in a long article which he contributed to *The Dublin Review*,* he inveighed with great bitterness against the

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*"Cut papers of various colours, pretty ribbon, china pots, darling little gimcracks, artificial flowers and all sorts of trumpery are suffered to be introduced, not only into the vicinity of the seat of the most Holy Mysteries, but actually in the presence of the Blessed Sacrament itself, insulting to the majesty of religion and distracting to every well-regulated and informed mind. The pranks these well-intentioned, but ill-judged devotees, are allowed to practise are truly extraordinary. Their intentions are excellent; they wish to work for the good and advancement of religion although they unknowingly hinder it by rendering its externals childish and ridiculous in appearance."—*Remarks on the present State of Ecclesiastical Architecture in England*, reprinted from *The Dublin Review*, No. xx, May, 1841.

Ultramontane party—against their Pseudo-Italian Churches, their board-like vestments, tawdry artificial flowers and imagery from the toy-shop.

Poor Pugin! He studied mediæval Anglicanism with the illusion that it was all one with modern Tridentinism, and had left his Mother Church in the vain hope that he should find a more congenial sphere for his antiquarian tastes among the English Romanists.

But he met with little support from them; he received no countenance; rather he was laughed at and put down. Roman England would have nothing to do with him. "This one fellow came in to sojourn, and he will needs be a judge." It was long before his talent became recognized and appreciated.

One staunch patron he had in the Earl of Shrewsbury, and he numbered many friends among the Oxford and Cambridge Architectural Societies, by whom his taste and judgement were frequently sought. Had he not been hampered by his patrons and building committees, Pugin's genius would have manifested itself in works infinitely superior to those, which, as a fact, it left behind.

He himself said that he had passed his life in thinking of fine things, designing fine things, and realizing very poor ones. St Barnabas', Nottingham, completed in 1844, was spoilt by the style being restricted to the Lancet, one quite unsuited to a church placed in the centre of a manufacturing town; while in St George's, Lambeth, begun in 1841 and finished in 1848, he found himself called upon to spread over a space of ground sufficient in extent for a real cathedral, a church whose stated price compelled him to refrain from introducing that indispensable cathedral feature—the clerestory. To judge Pugin by such a church as St George's, Lambeth, would be unfair. He is seen to the best advantage in such more modestly proportioned buildings as St Marie's, Derby, and St Giles', Cheadle.

Pugin's own ideal of perfection was an absolute copy of a mediæval building, and this he carried out with singular fidelity in his own most interesting Church of St Augustine at Ramsgate, where he was both pay master and architect.

With his pen Pugin was ever busy. The work which brought his name prominently before the public was his book on *Gothic Furniture and Ironwork*, published in 1835, followed, between that date and his death in 1852, by *The Glossary of Ecclesiastical Ornament*, *Floriated Ornament*, and *A Treatise on Chancel Screens.* Original editions of all these works are now exceedingly scarce and command very high prices.

Pugin always had his hands full. It is not generally known that his taste and talent were ungrudgingly bestowed in helping Sir Charles Barry to carry out that vast and intricate pile, the Houses of Parliament. Indeed, to mention even a tithe of the works undertaken by this extraordinary man would occupy more space than can possibly be here afforded.* Cut off under sad circumstances of mental derangement—at the early age of forty-two, without a title, and not R.A.—Pugin must be regarded as the most eminent and original architectural genius of his time.† What he effected over and above the ordinary branches of an architect's profession in the manufacture of church-plate, metal-work, embroidery, stained glass, etc., etc., can only be known by those who have studied his numerous churches or who have perused those wonderful books whose titles I have enumerated.

Innumerable were the anecdotes current among his friends of the characteristic, always energetic, and always warm-hearted *brusquerie* of Pugin's character.‡ He was a very Boythorn; and woe to

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*For more minute details I would refer the reader to the excellent memoir of Pugin, from the pen of Mr Paul Waterhouse, in the *Dictionary of National Biography*, as well as to a very valuable series of articles contributed by the same gentleman to *The Architectural Review* of about ten years ago.

†He died at his residence, The Grange, Ramsgate, September 14, 1852, near upon the same hour and almost within sight of the same locality as the Duke of Wellington. Even under the torments of frenzy, Pugin's innate love for his profession was not extinguished, and it was during one of his lucid intervals that he called for a pencil, and on the back of a large envelope he designed an elegant vane, clear and precise, which was subsequently fixed on the south-west pinnacle of the tower of St Mary's, Beverley. The restoration of that noble cruciform Yorkshire church was one of Pugin's last works, and from his designs Hardman carried out the stained glass in the great west window.

‡"The annoyances to which Pugin was subjected by applications for designs to be executed from ridiculously insufficient funds made him at times very irritable. A story is told of

the Skimpole who tried to humbug him, or the Dedlock who essayed to lord it over him. To the last he combined a love of the sea as only second to his love of a Gothic church, and at one time he owned, and sometimes commanded, a merchant smack trading with Holland. The proximity of the sea was one great inducement which led him to fix his abode at Ramsgate; and among the appendages of his mediæval dwelling was a large cutter, with which he was always prepared with his merry men, to push off to the rescue of any vessel in distress upon the Goodwins.

His short figure, dark complexion and habitual attire had always more about them to remind a stranger of the sailor, than to give any clue to the person before him being the great Christian artist.

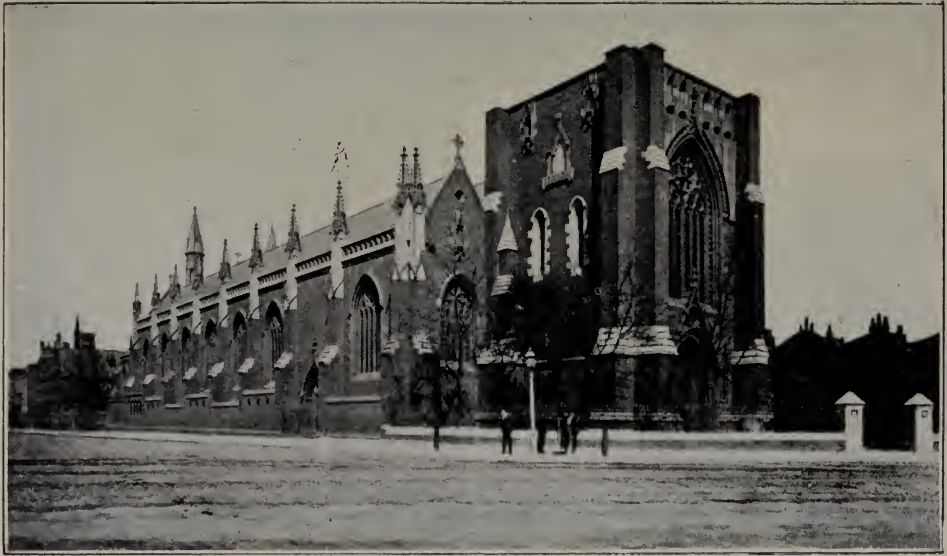
St George's Cathedral, Lambeth, was designed by Pugin in 1840, and therefore deserves very careful handling. His first design having been set aside, he had to spread a small sum of money over a very large area, and the building which he produced was in the first instance only reckoned as a parish church; consequently, to test it by the criterion of the

his once receiving a letter from a Roman Catholic prelate requiring designs for a new church of the following description: It was to be '*very* large'—the neighbourhood being '*very* populous'; it must be '*very* handsome,'—a fine, new church had been built close by; it must be '*very* cheap,'—they were '*very* poor,' in fact had only £——; 'when could they expect the designs?' Pugin wrote in reply:—'My dear Lord, say *thirty shillings* more, and have *a tower and spire* at once A.W.P."—Ferrey's *Recollections of Pugin*.

present day and of its actual dignity would be unfair. Moreover, the upper portion of the tower and spire has never been completed, and the subsequent addition of buildings at the east end, not contemplated in the original design, make it difficult to judge of the exterior as a composition.

It has decided merits, the most conspicuous having been the high expanse of the western tower opening into the church, which was no sooner finished than it was obliterated by the erection of a lumbering organ loft. Still later another terrible mistake was made by the addition to this encumbrance of the truly beautiful stone rood loft, the only really *cathedral* feature the church possessed, which was removed from its legitimate position beneath the great arch opening from the nave into the choir about twenty years ago.

Always somewhat depressing, the interior of St George's has been rendered doubly so by this ridiculous blunder. What poor Pugin would have said to the removal of this screen had he been alive may be more easily imagined than described! The heavy effect of St George's mainly arises from the three parallel open timber roofs resting upon the aisles without the interposition of a triforium or clerestory. The nave arches reach at their apex to within a few feet of the roof, and the great height thus given to the thirty moulded piers—unintersected as they are by any horizontal stringcourses, which at once lend scale and ap-



ST. GEORGE'S ROMAN CATHOLIC CATHEDRAL, LAMBETH.

parent strength to a shaft—is a defect which becomes apparent at first sight. Then the choir is much too short in proportion to the nave, besides being of an inferior height, and the gorgeously decorated chapels which terminate the aisles contribute by their insignificance still further to damage the ensemble.

The model which Pugin followed, the nave of the Flowing Decorated church of the Austin Friars near Broad Street, has the same plan, three parallel naves without triforium or clerestory; but there the roofs are coved.

Thus, although the old church is inferior to its new rival in many details, such as window tracery, which is all of one pattern at Austin Friars, while in St George's Pugin has taxed his invention to vary it, the general effect is much superior, even if we allow for the loss of its choir and its melancholy condition due to the miserable sect who hold it.

Still, there are features in the interior of St George's which reflect no small credit on the architect, when one remembers the date of its erection.

The double jubé, whose removal from the entrance to the choir must be deplored by all true ecclesiologists, with its graceful arches and light tracery, suggestive rather of woodwork than stone in design, is undoubtedly very beautiful, and seems to have been modelled on that exquisite Late Decorated stone structure in the retrochoir of Beverley Minster.

The stained glass, too, by Wailes of Newcastle, is especially fine for the period of its execution (1845-1848)—an excellence due, it goes without saying, to the masterly eye of Pugin. That in the great west window, representing figures of saints under canopies, is perhaps superior to the tawny-hued glass in the too squat window above the high altar. The gift of the Earl of Shrewsbury, it represents the Radix Jesse.

It was regrettable, when on a recent visit to St George's, to see the beautiful and costly lectern for the Office books removed from its proper place in the choir into an obscure corner at the east end of the north aisle. If the choir is not spacious enough to contain it, let the lectern be placed outside the gates, and within the last bay of the nave, so as in some measure, at any rate, to break the monotonous vista of 230 feet.

St George's was opened with great pomp on July 4, 1848, Dr Wiseman celebrating High Mass assisted by Dr Doyle, the priest of the "chapel," as it was then called. Several of the foreign prelates were present, including those of Trèves, Liège, Tournai, Châlons, and Chersonesus, with their canons and chaplains; and had it not been for the unsettled state of affairs in France at the time, more would have attended. Monsignor Affre, the Archbishop of Paris, was to have "assisted," but he had been killed only ten days before, during the uprising of the Red Republican party in the city, while striving to mediate between contending parties on the barricade of the Faubourg St-Antoine. It is not a little strange that this church, which, on December 6, 1850, was the scene of the enthronization of Cardinal Wiseman as "Archbishop" of Westminster, should have been built upon the site of the focus of the "No Popery" Riots of 1780.

I alluded just now to Pugin's original design for St George's. It was cruciform with a central tower and pinnacles recalling St Hugh's or the Rood Tower of Lincoln Cathedral. There was to have been a clerestoried nave of six bays with separately gabled aisles, transepts, and a choir, also aisled, terminating in an apse with very tall windows such as we see in the great "hall churches" of Münster, Soëst, Erfurt and other North German cities.

Pugin was fully sensible of the mistakes he had made in the existing building; and always deplored the necessity which led to the rejection of his first design. It was severely handled in his *Stones of Venice** by Ruskin, the withering sarcasm of whose remarks can scarcely be said to be warranted under any circumstances. It so far exceeds the bounds of fairness that thoughtful people must ever feel shocked at finding a man of Ruskin's ability descending to such gross personalities in order to embody in them the expression of his bitter aversion to Roman Catholicism.

It is worthy of remark that in St George's, as well

* Appendix, xiii.

as in the large Church of the Immaculate Conception, Farm Street, Berkeley Square, by Scoles, and in several others built for Roman Catholics in various parts of London by the late Mr Wardell,[*] their architects should have affected the style of one period, viz., the first half of the fourteenth century, apparently disdaining the representation of either an immature or declining form of art; but always fixing on the fully developed Gothic just at the turning point of its career.

The year 1849 witnessed the commencement of several important undertakings.

On July 10 Baron Alderson laid the foundation stone of St Mary Magdalene's, Munster Square, after an impressive choral service, including, of course, a celebration of Holy Communion, at Christ Church, Albany Street, John Keble preaching the sermon from the text, "In that she hath poured this ointment on My body, she did it for My burying."[†] In addition to that of Christ Church, four choirs combined to give effect to the musical performance of this service, viz.: those of St Mark's College, Chelsea; the boys of the Chapel Royal, St James'; St Andrew's, Wells Street; and Margaret Chapel, under the direction of the Rev. Thomas Helmore, Priest in Ordinary to Her Majesty and Master of the Boys of the Chapel Royal. The whole, about eighty in number, were in surplices, and as the procession wended its way from Christ Church to the site of the new church, the unwonted spectacle excited a great deal of interest. The chanting in the open air of the 84th and 127th Psalms to the grand old Gregorian tones has been described by those still living who can recall the occasion as singularly impressive.

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[*] SS. Mary and Michael, Commercial Road; Holy Trinity, Brook Green, Hammersmith; Our Lady of Victories, Clapham; and St Mary, Star of the Sea, Greenwich, all in progress between 1850 and 1860. The church in the Commercial Road is an admirable reproduction of one of those great churches we see in Norfolk and the Holland of Lincolnshire.

The churches at Brook Green and Greenwich have what is rare in those belonging to Romanists in England, rood screens of very graceful character. So great was the antipathy to this feature displayed by the Ultramontane party sixty years ago, that a screen in Our Lady of Victories at Clapham was taken down and destroyed.

[†] St Matthew, xxvi-12.

The church was founded as one in which rich and poor could meet together without distinction, by the untiring zeal and devotion of the Rev. Edward Stuart, one of the earliest pioneers in the movement for increasing the beauty and dignity of the public services of the Church. To it he devoted his life and substance, and he served it faithfully from the day of its consecration, April 22, 1852, till his death on February 15, 1877.

On All Saints' Day of the same year, 1849, a School Chapel was opened for the newly formed district parish of St Matthias, in fields which then lay between the Stoke Newington Road and Newington Green. Mr Butterfield, the life-long friend of its revered co-founder, Robert Brett, designed this little structure, where, for nearly four years, while funds were being collected for the permanent church, a very hearty choral service was carried on under Rev. T. A. Pope as incumbent; Spenser Nottingham, as precentor; and W. H. Monk, as organist, until June 13, 1853, when Bishop Blomfield consecrated that dignified and impressive structure from Butterfield's designs, which was destined to play so important a part in the history of the great Church Movement.

A week later, the foundation stones were laid of two churches in Westminster—Holy Trinity, Bessborough Gardens, and St Matthew's, Great Peter Street, the former interesting as being the first London work of its architect, John L. Pearson, and the latter a carefully designed if not particularly remarkable work of Sir Gilbert Scott.

Built in the style prevalent during the early part of the fourteenth century, St Matthew's consists of an ample clerestoried nave and deep square-ended chancel, north and south aisles to the nave, and an additional south aisle, from which, forming a spacious porch, projects the tower. This last feature still remains unfinished, but even in this state it has an appearance of much grandeur.

Of late years the interior of St Matthew's has been richly decorated and furnished with his customary refined taste by Sir Gilbert Scott's old pupil, the late Mr G. F. Bodley, and the ensemble is now very religious and solemn.

Those interested in the Ancient Plain Song should attend the High Celebration or Evensong at St Matthew's on a Sunday or saints' day, directed as it is by one of the greatest authorities on the Gregorian Chant, the Rev. J. B. Croft.

There are two organs, one on the south side of the chancel, the other in the west gallery, both played from a console on the south side of the chancel.

These organs in St Matthew's, Westminster, were built by Mgr Gern, formerly for many years with MM. Cavaillé, Coll. of Paris. The action of the western organ is electro-pneumatic on a very reliable system. It is connected now only with the keyboards in the chancel of the church, through cables nearly 300 feet in length. The action from its own separate keyboards in the west gallery has been detached on account of the complications arising from duplicate keyboards and duplicate stop-action. This western organ is always used at the eleven o'clock service on Sundays; but not always in the evening, as then the difference of temperature between the east and west ends of the church is sometimes so great as to alter the pitch of both organs, so that they do not sound in tune together. A particularly fine effect is produced, when, the Psalms having been sung to the accompaniment of the organ in the choir, that in the western gallery joins in at the *Glorias*.

Annus Mirabilis as 1850 was in ecclesiastical politics, it was none the less so ecclesiologically;

for the poor of London will long have cause to bless the three saints' days of the June of that year, each graced as it was by the consecration of a free and open church, a citadel of the faith where no altar was standing before, and each one a church to make the heart of the Catholic Christian thank God and take courage.

St Barnabas', Pimlico, was dedicated on its own Saint's Day; St John Baptist's Day saw the inauguration of St Stephen's, Rochester Row, Westminster; while the hallowing of St Mary's, Crown Street, followed on the festival of St Peter.

Of these three churches the two first were instances of wealth ungrudgingly bestowed to make the Lord's House beautiful; St Mary's displayed deformity well corrected by religious taste.

St Mary's, Crown Street—now Charing Cross Road—has an interesting and strangely varied history. Originally commenced as a church for the use of the Greek colony in London, in 1677, as recorded in an inscription still preserved, it was occupied by that body until 1682, when in 1684 it was converted to the uses of the French Protestants, and as such has been immortalized by Hogarth in his well-known painting of "Noon." The French congregation remained in possession of the chapel until 1822, when it passed into the hands of some Dissenting bodies, and so continued until 1849. The structure was then about to be converted into a dancing-saloon and music hall, when it was providentially saved from such desecration by Rev. Nugent Wade,* who, with the assistance of some friends, purchased it and caused it to be fitted up for the service of the Church of England, from the designs of Mr P. C. Hardwick. In 1872 Canon Liddon laid the corner stone of the present imposing church, which together with the north aisle was consecrated two years later, the south and west sides of the old Greek chapel remaining. These, however, disappeared about six years ago, when the church assumed its present form, though not according to the grand design originally prepared by the architects, Messrs Slater and Carpenter.

Two other interesting events in the annals of London church building occurred during 1850. In the spring Bishop Blomfield consecrated the Church of St Stephen, which he had built and endowed at his sole cost at Shepherd's Bush.

Although not in every respect fulfilling all the views of ecclesiology which churches of the Anglo-Catholic communion should realize, St Stephen's, Shepherd's Bush, from the designs of Salvin, is a church-like and satisfactory structure, and considered as the type of its munificent founder's idea of church arrangement, was a most cheering proof of the growth of church principles. The organ, stained glass windows and other decorations were offered by the friends and family of the Bishop, and by persons residing on the spot; two windows being given by a number of the Essex clergy, as a mark of respect and affection for their former Diocesan, and the font by the churchwardens of Holy Trinity, Finchley, in testimony of their gratitude for the great assistance rendered to that district by the Bishop.

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* Vicar of St Anne's, Soho.

The event was recorded in very appropriate terms by *The Guardian* of April 17.

On All Saints' Day of the same year Dr Pusey laid the foundation stone of that model church which had been a day-dream of the Ecclesiological Society from the very first.*

It was on the festival of St Barnabas, June 11, 1850, that Bishop Blomfield consecrated the church dedicated to that Apostle in Pimlico.

To trace its origin we must go back in our history to 1843, in the May of which year the mother church—St Paul's, Wilton Place, Knightsbridge—was finished from the designs of Cundy.

Without pretending to be a very complete or important specimen of modern Gothic—it was at first little better than a great galleried hall, lighted by Perpendicular windows with, at the west end, a pinnacled tower,† and at the east a shallow chancel—St Paul's, Knightsbridge, is interesting to the ecclesiologist from the manner in which its interior has been so ameliorated and enriched by the pious zeal and good taste of its first vicar, Rev. W. J. E. Bennett, and his successors, the Hon. and Rev. Robert Liddell and the Rev. H. Montague Villiers, as to have assumed its present appearance of beauty and religiosity.

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* All Saints', Margaret Street, built on the site of old Margaret Chapel, in which the last service was held, prior to its demolition, on Monday in Easter week, 1850.

†Copied from one of the western towers of York Minster. Some years ago the pinnacles were stupidly removed, with the result that the tower now presents a most miserable and starved appearance.

The musical services at St Paul's, Knightsbridge, have long been noted. The original organ, built by Gray, was thought an excellent instrument. The Duke of Westminster contributed £500 towards its erection. It was placed in the west gallery, and had an elaborate case (harmonizing with the style of the church), the gift of the architect, Thomas Cundy. A capital woodcut of it was given in *The Illustrated London News* at the time of the consecration of the church. It would be interesting to know what became, not only of this organ case, but of the stained glass by Wailes which filled the original east window, a six-light one of good Perpendicular character.* The present organ is a fine specimen of Father Willis' work, but there is nothing remarkable about the case.

Mr Bennett was not satisfied with a church occupied almost exclusively by the rich and well-to-do, when there was a part of his parish neighbouring to the river containing a large proportion of poor. It was the plain duty of the well-to-do who enjoyed the privileges and, as far as the day permitted, the dignified services of a church like St Paul's, to provide a place of worship free and open for the poor of their own parish.

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*The present east window from Mr G. F. Bodley's designs is filled with stained glass representing the Radix Jesse, by Messrs Lavers and Westlake. As a specimen of modern glass painting this window at St Paul's, Knightsbridge, is a perfect triumph, both as regards drawing and coloration.

Accordingly, on the third Sunday after Easter, 1844, he sent out an appeal couched in language so forcible and pathetic that it is impossible to resist quoting a passage from it in this place:

"The existence of this poor population now immediately around you depends entirely upon yourselves. You are the indirect creators of it. It is you that have brought them here, from the magnificent dwellings in which you live, and the horses and carriages which you keep, and the many servants whom you require to minister to your wants. Belgrave Square, Eaton Place, Chesham Place, and Lowndes Street, with others of the like grandeur and comfort of dwelling, is the cause of Ebury Street, and Queen Street, and Clifford's Row, and New Grosvenor Place, being filled with a population of poor men, women and children—striving, labouring men, working from hand to mouth, day by day, to sustain life. . . . Come with me into the lanes and streets of this great city. Come with me and visit the dens of infamy and the haunts of vice, ignorance, filth and atheism with which it abounds. Come with me and read the story of Dives and Lazarus. Come with me and turn over the pages of the Holy Book, by whose precepts your lives are, at least, in theory guided. Then look at your noble houses, and the trappings of your equipages, the gold that glitters on your sideboards, and the jewels that gleam on your bosoms; then say within your secret conscience as standing before the great and terrible God at the Day of Judgement: What shall I do if I give not of the one to relieve the other."

So immediate was the result of this appeal that only a few weeks later, on St Barnabas' Day, the foundation stone of the schools was laid. The autumn of the same year witnessed the commencement of the college for the resident clergy, and on the festival of the patron, three years later, the corner stone of the church was laid by the Marquis of Westminster, and exactly three years afterwards the church stood ready for consecration. Not only was Mr Bennett a most munificent contributor to all these works, but he devoted to them the most zealous pastoral care.

The most complete and, with completeness, the most sumptuous church which had been dedicated to the use of the Anglican Communion since the Reformation, St Barnabas' was consecrated with befitting ceremonial, and with an octave of services at which the music, under the direction of Thomas Helmore,* was drawn from the best Anglican and

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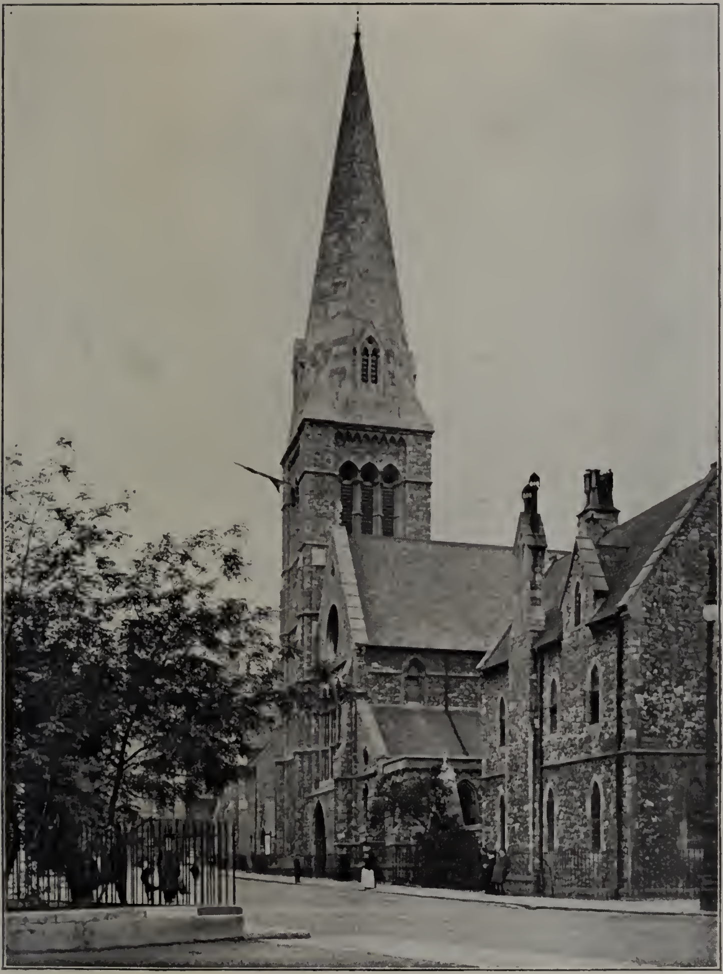
*The Rev. Thomas Helmore (Master of the Children of the Chapel Royal, St James', from 1846 until his resignation in 1886) for some time acted as precentor and trainer of the choir

Gregorian sources, and at which sermons were delivered by the greatest preachers and theologians of the day, including Dr Pusey who preached on the octave of St Barnabas, June 18.*

It having been previously announced that he was to preach, the church was, if possible, fuller than on the day of consecration. As early as five o'clock a great number of persons had assembled in the immediate locality of the new structure, and at six o'clock, although the service was only announced for seven, the church was literally crammed. As the clock struck seven, the choir chanted the sixty-eighth Psalm to the eighth Tone in procession from the College, the effect of which, by those who remember it, is said to have been exceedingly fine. At the conclusion of Evensong Dr Pusey deli-

of St Barnabas'. Mr Helmore's family were regular worshippers at the church, which was one of the first in London to adopt his Psalter and *Hymnal Noted.*

*The preachers at St Barnabas' during this octave of services, and whose sermons were subsequently collected and published in a volume, were: the Bishop of London (Dr Blomfield), the Bishop of Oxford (Dr Wilberforce), Dr Mill (Regius Professor of Hebrew at Cambridge), Rev. John Keble (author of *The Christian Year*), Cardinal Manning (then Archdeacon of Chichester), Rev. Dr Sewell (Warden of St Peter's College, Radley), Revs. W. Gresley and F. Paget, whose graceful pens had done excellent service to the Catholic cause by such works as *Bernard Leslie* and *The Siege of Lichfield*, *Tales of the Village* and *The Owlet of Owlstone Edge*; John Mason Neale, the eminent ecclesiologist and liturgical scholar; Dr Eden (afterwards Primus of the Scottish Church); Rev. Upton Richards (Vicar of All Saints', Margaret Street, from 1845 to 1873); Rev. Henry Wilberforce; Rev. Mr Kennaway; and Rev. W. J. E. Bennett and his brother, Rev. F. Bennett.



ST. BARNABAS', PIMLICO.
From the South-West.

vered a discourse of an hour and ten minutes' duration, in the course of which he alluded to the internal commotions at that time disturbing the peace of the Church, laying particular stress upon the decision that had but a short time before been given in the Gorham case.

There were several hundred persons who could not obtain admittance, but who remained outside during the whole of the service, the termination of which was announced by a peal from the bells of the church: it was nearly ten o'clock before the congregation had dispersed.

From the day of consecration in 1850 until Lady Day, 1851, when Mr Bennett resigned, there was a double daily choral service at St Barnabas' in the full cathedral manner, i.e., with anthems, and the canticles sung to Services. Helmore's Psalter, then recently published, was used for the Psalms. The regular choir of the church had the assistance of several of the vicars choral of St Paul's and lay vicars of Westminster Abbey. Others who sang in the choir were the Rev. J. L. Fish, late Rector of St Margaret Pattens, and the Rev. John Hampton, the present Warden of St Michael's College, Tenbury, then both laymen. The boys were boarded and educated in the adjacent collegiate buildings.

This was the inception of Sir Frederick Ouseley's scheme for the education of choristers, afterwards carried on at Langley Marish and, since 1856, with so much success at Tenbury. Sir Frederick, who was then one of the clerical staff of St Barnabas', Pimlico, not only gave the organ, a fine instrument by Flight, of St Martin's Lane, but also defrayed the whole expenses of the choir, music, etc.

In this he was supported by Mr Bennett. Many of the music-books used at Barnabas' are still sung from at St Michael's College, Tenbury.*

Of course such an aggression on old days of sloth and negligence could not take place without a storm being aroused. Even at St Paul's, in 1847, there was trouble about the various ameliorations which, not without the wisest consideration, Mr Bennett had introduced into the ritual of that church.

But more powerful aid to the malcontents was at hand.

In Bishop Blomfield's charge, delivered in the October ensuing the consecration of St Barnabas', some severe strictures were made upon what were called the "histrionic" proceedings of certain clergymen in the diocese, alluding evidently to the Church of St Barnabas (among others), and the officiating priests connected with it. Public attention being thus drawn to the church, a rabble mob attempted to break into it during divine service on Sunday, November 10, and the riot was continued on several successive Sundays, new vigour being instilled by the now historic "Papal Aggression," and the well-known letter of the Premier, Lord John Russell, to the Bishop of Durham—a theological letter of the worst description, describing a certain party in the Church of England in terms so bitter, so clever and so malignant, that it was pretty sure, other events combining together, to produce the effect desired. And so it was. On November 10, 1850, Mr Bennett was assailed in St Barnabas', in his public office of teaching God's Word, by hissing, yells and shouting—blaspheming British Protestants within; a mob, mostly of no religion at all, without. Any narrative of this dreadful time it hardly comes within the scope of this work to make, as it may be read in all the contemporary papers.

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* An organist in the earlier days of St Barnabas' was Edward Cruse, who harmonized several of the Plain Song Melodies for the Second Part of *The Hymnal Noted*, as, e.g., *O Beata Beatorum* (from an Antiphonary in the Public Library, Cambridge); *Jesu Redemptor Omnium* (from the Salisbury Gradual); and the Evening Antiphon, for December 19, *O Clavis David* from the Salisbury Antiphonary.

It was a scene to be remembered when on the Sundays of these disturbances Mr Bennett ascended the pulpit in his surplice, and stood still until the hissing which followed upon his doing so had somewhat abated. The very embodiment of a brave, determined man and priest, and who knew his own faithfulness, Mr Bennett was not one to be put down by these disorderly supporters of the "blessed Reformation"; and he made himself both heard and felt. After the sermon it was a sight never to be forgotten when, at the Offertory Sentences, Sir

Frederick Gore Ouseley, then a deacon and curate of St Barnabas', the future great church composer and founder of St Michael's Church and college at Tenbury, stood at the entrance to the chancel with the alms-dish, quite unmoved.

The upshot of a long correspondence between Mr Bennett and the Bishop of London was that the former resigned the cure of St Paul's, Knightsbridge, with its chapelry—as it then was—of St Barnabas', on Lady Day, 1851. Thus Mr Bennett was driven from the altars he had himself, at his own exceeding self-sacrifice reared, by the Prime Minister who had temporal authority; by the Bishop, who had authority; and by *The Times* and the mob who had no authority.

On the day that it announced the resignation of the Vicar of St Paul's, Knightsbridge, with St Barnabas', Pimlico, *The Times* began a leader thus: "Protestantism has won its *spolia opima* at the gates of St Barnabas'." Scanty spoils! for now the parish has four churches * with a much more advanced ritual, instead of two, to say nothing of the splendid work accomplished by Mr Bennett at Frome Selwood, to which living he was presented a year after his resignation of St Barnabas'!†

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*St Paul's, Wilton Place, St Barnabas', St Mary's, Graham Street, and St John the Baptist's, Ebury Street.

† For a minute account of all that went on at this period (1842 to 1851) in connexion with St Paul's, Knightsbridge, and St Barnabas', Pimlico, the reader is referred to Mr Bennett's *Farewell Letter to his Parishioners* (Cleaver, 1851). It is in three

Half of Mr Bennett's trouble at St Paul's and St Barnabas' in his correspondence with Bishop Blomfield, arose from persons quite unconnected with either of these churches, anonymous letters being penned to newspapers or received by the Bishop and incumbent from writers giving fictitious names.

Cautiously and systematically, never doing anything until he had taught his congregations at St Paul's and St Barnabas' its meaning and object, did Mr Bennett advance in any rubrical or ritual observance—and yet how surely ever advancing, and with offence to very few, until the fatal termination at St Barnabas', and then, even then, was that termination brought about, not by its congregation, not by its parishioners, not by those who were subject to the teaching of its incumbent, but by a mob of every kind of vile instruments of evil, brought into a state of turbulence quite external to themselves, wrought up into fury by the great conservator of order and law, Her Majesty's Prime Minister, Lord John Russell.

One of the slanders promulgated was that Mr Bennett burned incense at the celebration of the Holy Communion, which, being simply untrue, he could do nothing but contradict it.

On one occasion Mr Bennett received a letter from the Bishop of Salisbury, a parishioner of St Paul's, Knightsbridge, and attending the church

parts as follows: (1) Statement of the case; (2) Correspondence with the Bishop; (3) Answer to objections.

himself, stating that he had been assured that Mr Bennett and his curates were in the habit of ringing a little bell (supposed to be a copying of Rome) at the time of the Blessed Sacrament, which, on reference to the churchwarden, turned out to be *the dinner bell of an adjoining house!*

On another occasion a person coming from abroad informed the incumbent of St Paul's that for all the world his church was nothing more than he had just seen at Paris and Rome. To which Mr Bennett replied, "How happy a thing it was that members of the Church of England could be in any way like the great bulk of Christendom, for it seemed like the beginning of unity."

I have dwelt upon these matters in connexion with St Barnabas' at some length, because they mark a crisis in the history of the Church of England—a crisis beside which those of which we are so constantly hearing about from the present-day newspaper scribbler and platform spouter fade into insignificance. Had it not been for the determination of men like Mr Bennett at St Barnabas', Mr Upton Richards at Margaret Chapel, Mr Stuart at St Mary Magdalene's, Munster Square, Mr Scott at Christ Church, Hoxton, and a few others, we should not, perhaps, be enjoying those grand and beautiful services which, thank God, are now the rule from one end of the country to the other.

Mr Bennett was succeeded at St Paul's and St

Barnabas' by the Rev. and Hon. Robert Liddell.* Peace, however, did not ensue upon the change, for although the ritual, in stern and uncompromising fidelity to the Church's law, went no further than the simplest rule of reverence and order in carrying out the details of daily choral worship—even the surplice in the pulpit had been given up for a time—yet letters in *The Times* stated that the service at St Barnabas' was "an exact imitation of the ceremonial of Roman Catholics, less the bells and incense," which was sheer nonsense, and showed that those who penned these effusions knew nothing of what they were writing about.†

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*It was not till 1866 that St Barnabas' began its existence as a separate parish from St Paul's, when Rev. G. Cosby White, who since 1857 had been senior curate, became Vicar.

†The Eucharistic vestments, i.e., the chasuble, dalmatic and tunicle were not worn, though their use had been revived a few years previously at St George's-in-the-East and at certain churches in the country, as may be gathered from a very interesting communication, entitled, "A Choral Service in a Country Church," which appeared in *The Parish Choir* for December, 1848. The use of incense was first revived at St Mary Magdalene's, Munster Square, and used only in procession on Easter Day, 1859. The same church was the first in London at which the Eucharistic vestments were adopted, i.e., at Easter, 1864. The example thus set was soon followed by other churches, notably St Matthias', Stoke Newington; St Alban's, Holborn; Christ Church, Clapham; St Ethelburga's, Bishopsgate; and St Michael's, Shoreditch. The Eucharistic vestments and incense were not introduced at St Barnabas' until well on into the 'seventies; while at St Paul's, Knightsbridge, although Mr Liddell preached a most eloquent sermon on January 14, 1866, on "The Scriptural Rationale of Eucharistic Vestments," they were not introduced at that church until within a comparatively re-

During the latter part of 1850 and the whole of 1851 the church was held, as a beleaguered city is held, by armed men against the violence of enemies, who battered the doors, shouted through the windows, hissed in the aisles, and essayed to storm the chancel gates, which were guarded by a large body of gentlemen—regular members of the congregation—sworn in as special constables.

To the distress of such scenes of lawless violence was added, before long, the distress of litigation about matters which even to the most moderate Churchmen of to-day seem trivial, such as the lighting of candles on the holy table, and changing of the altar frontals at the different seasons of the Church's year—strifes and disputes in which bigotry has oft-times been mistaken for zeal, and ignorant prejudice for conscientious scruple; disputes which, if prolonged till Doomsday, will never be settled except by the mutual concession that in spiritual, as well as worldly matters, there may be two ways of attaining the same end.

On Sunday, November 16, 1856, the following discreditable scene took place at St Paul's, Knightsbridge, in connexion with the lighting of the altar candles:

During the performance of divine service that morning, the fog having rendered the use of lights

cent period. At All Saints', Margaret Street, long the pioneer of the Ritual Movement, the surplice was alone used at the Holy Communion until 1867. Some of the earlier vestments at All Saints' were designed by Mr Street.

necessary, the candles at the desks of the choir and clergy were lighted. Shortly after the commencement of the Litany Mr Westerton, one of the churchwardens, and the prosecutor in the well-known case, *Westerton v. Liddell*, directed the beadle to light the gas-burners in the chancel, so that no difficulty might be felt by Mr Liddell and his curates when they had to perform the ante-Communion Service. While this was being done and the prayers following the Litany were being monotoned, Mr Liddell ordered the great candles on the altar to be lighted. The official having done so, he returned to the other end of the church, and when asked by the churchwarden why he had done so, he replied that Mr Liddell had ordered him to light them. Mr Westerton then left his seat, went up the nave, ascended the chancel steps, and, passing Mr Liddell, entered the vestry and reappeared with the extinguisher.

He reached the altar and put out the monster lights, replacing the extinguisher in the vestry. He then returned to his pew, having done it so quietly that not the slightest interruption was caused to the performance of the service. When Mr Liddell and Messrs Smith and Westall, his curates, rose from their knees at the end of Matins to form their usual procession to the altar, Mr Liddell, to the surprise of the congregation who were then standing, while the *Sanctus* was being sung by the choir, darted off into the vestry, followed by Mr Smith, and returned with a lighted candle; they all then went up to the altar. Mr Smith lighted the great candles. The Communion Service then proceeded, and Mr Westerton, who had the sense to feel that further interference would not only have prevented the service from being carried on but lead to a personal struggle between himself and the clergy, remained in his pew. "But for this discretion (!) on the part of the churchwarden," says one who was present, "a scene must have inevitably ensued which would have added another to the many scandals to which the conduct of the clergy, both of St Paul's and St Barnabas', has given rise."

In connexion with the then novel decorations of St Barnabas' is the following incident, as related by the Rev. J. Skinner in *The Life of the Rev. Charles Lowder*, one of the assistant clergy there between 1851 and 1857, but much more widely remembered as the founder of St Peter's, London Docks, which he served till his death in 1880:*

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*The handsome red-brick church of St Peter's, London Docks, finished in 1866, from the designs of Mr J. F. Pownall, grew out of the missions which Father Lowder had established in the parish of St George-in-the East, at which church he was one of the assistant clergy under the Rev. Bryan King. Father Mackonochie was there at the same time, and with Lowder, bore the brunt of the abominable riots of 1859-60.

So effectually had both Lowder and Mackonochie carried out the work in their respective parishes, living down all obloquy and opposition, that when their funeral processions (Lowder's in 1880 and Mackonochie's in 1887) passed through the London streets, they were followed by crowds of sympathizers, and met with every respect from the bystanders.

"On one occasion a respectable Irish clergyman sought me out in the vestry, and in great anger appealed to me against one of the vergers, who, he said, had insulted him by imputing to him 'ignorance of the Greek alphabet.' I begged him to tell me how the Greek alphabet had anything to do with his refusal to be seated during divine service, which was the verger's complaint against him.

"'Well, sir,' he answered, 'it was just in this way. Being in London for the Exhibition, I came to see St Barnabas'; and if I had taken a seat I would not have seen it a bit; so I just wanted to walk round through the crowd and examine it at my ease. This man here kept harrying me about taking a seat; and then I said to him plainly, "Are you not ashamed of yourselves to be worshipping the Virgin Mary here? For there," said I (pointing to the keystone of the chancel arch), "aren't they the very letters, V.M.?"

"'"No," said he, "*we* are ashamed of nothing here; but it is *you* and the likes of you that should be ashamed not to know the first and last letters of the Greek alphabet when you see them."

"'Now, sir, I appeal to you: was that a right and respectful thing for a menial to say to a Protestant clergyman like myself?'

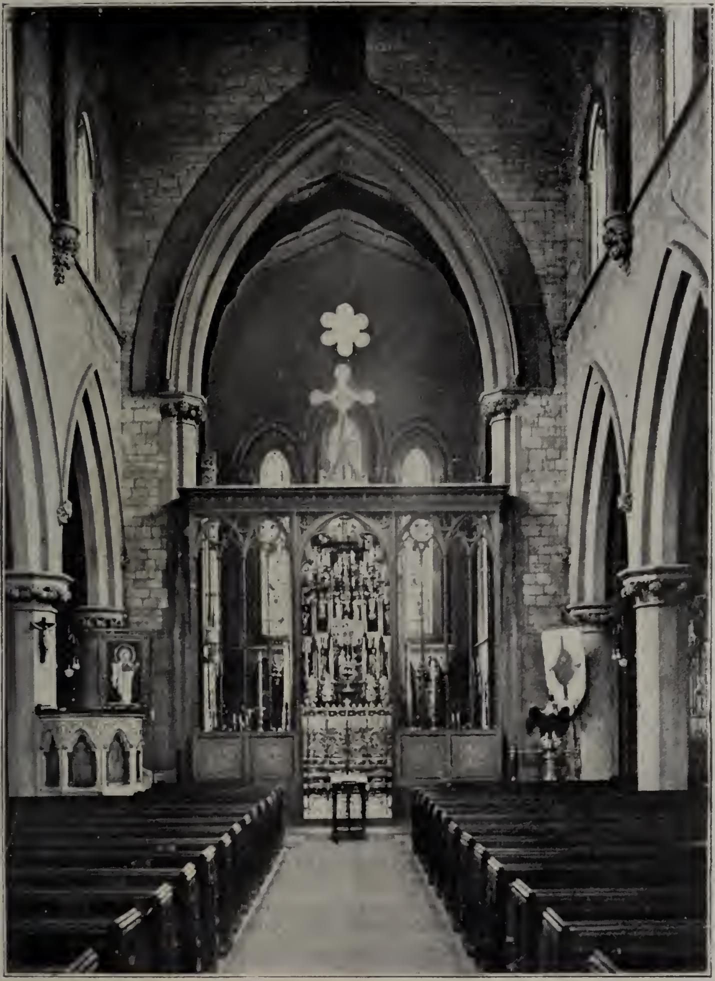
"I acknowledged that it was not very respectful, but begged him to consider that the letters in question were not V.M. but Α.Ω., and also, that it was true that during Divine Service a church was for worship, and not for idle curiosity, and that, had he taken a seat when asked to do so, the imputed insult would never have happened. Whereupon we shook hands, expressed forgiveness all round, and the Irish clergyman departed."

St Barnabas', Pimlico, is not only a church, but a religious collegiate establishment, comprising the church itself standing between two long buildings, both of them, like it, running from west to east. That to the north is a complete pile of parochial schools, and that to the south comprises a residence for the vicar, and a college for the assistant clergy serving the church.

These buildings cannot be considered worthy of the church to which they are attached, and with which they attempt uniformity by identity of form rather than by plasticity of spirit—by a repetition of Lancet windows rather than by success in grasping that intermediate character between ecclesiastical and domestic architecture, which all such buildings should possess.

It is, however, only fair to state that these buildings are anterior to the church, which was the latest built portion of the scheme.

The architect of St Barnabas' was Thomas Cundy, who, there can be no doubt, was much helped in realizing so good and correct a specimen of revived Early English architecture, by the ecclesiological knowledge and good taste of Mr Bennett. It has also been said that Mr Butterfield furnished some hints.



ST. BARNABAS', PIMLICO.
Interior, looking East.

St Barnabas' is not a large church. It measures but ninety-seven feet from east to west, but the height, fifty feet, is commendable.

There is a nave of five bays; a square-ended chancel with aisles extending to the point where the sanctuary commences; a deep south porch; a gracefully proportioned tower surmounted by a plain octagonal broach spire rising together to a height of 170 feet at the west end of the north aisle; and sacristies on either side of the chancel connecting the church with the buildings. Under the chancel is a crypt.

The whole is carried out in the Lancet phase of the Early English style, and the capitals of the alternately round and octagonal pillars of the nave arcade exhibit very creditable carving for the date of its execution.

The east and west ends are lighted by triplets of tall lancets, those at the latter being surmounted by a large marigold window, and separated by a blind arcade, the whole composition giving one the idea that rather too much has been attempted within the limits of the façade.

From the very first, the interior of St Barnabas' was fitted and decorated with a correctness and sumptuousness unusual fifty-seven years ago. The nave with its low open seats, and its Latin texts emblazoned round the arches; the chancel with its return-stalls and screen, metal gates, and rich polychromatic decoration of walls and pillars;

and the sanctuary with its well-raised and properly ornamented altar, reredos of wall arcades, sedilia (copied from those in Preston Church near Brighton) and other *instrumenta;* the stained glass by Wailes, with which all the windows were enriched, and the handsome corona lucis of eight bulging compartments by Hardman; all were regarded by one party with unmixed satisfaction and by another with the deepest suspicion and dislike.

Of late years alterations and improvements have, perforce, been made in this charming little Early English interior. The chancel screen has been heightened, but otherwise unaltered; a handsome reredos on the *motif* of a Spanish *retabulum* has been erected from the designs of Mr Bodley; the Seven Lamps have been suspended from the roof of the sanctuary; the organ has been rebuilt, raised, and enclosed in a handsome case; a chapel in Late Pointed has been thrown out from the east end of the south aisle under the direction of Mr Ninian Comper, and furnished in what that gentleman considers the true English mediæval style; and several of Wailes' stained windows in the aisles have been replaced by others of recent manufacture. It is to be devoutly hoped that no meddling will be permitted with the Early English mosaic glass in the great eastern and western triplets. As a work of its time it is not only excellent but thoroughly in accordance with the style of the building, which the more recent work is certainly not.

St Stephen's, Rochester Row, Westminster, was built and endowed at the cost of the late Baroness Burdett Coutts as a Christian monument to her father. As the foundress of that church was not, like the founder of St Barnabas', previously known to have given her adhesion to the principles of ecclesiology, the progress of the building was watched by many interested in that study with some anxiety. However, the munificence of Miss Coutts (as the late Baroness then was) took the shape, from the designs of Benjamin Ferrey, of a very graceful church in the Flowing Decorated Style, and consisting of an aisled and clerestoried nave, and a chancel with a steeple on its northern side. This last is hardly the most pleasing feature of the design, the tower being somewhat too low and bulky for the *elancé* spire which springs from it without either broaches or buttresses to connect it with the angle pinnacles.*

Throughout the church the tracery is very bold and nervous; the arcade separating the nave from the aisles has pillars composed of eight clustered shafts—the cardinal ones being filleted—with capitals very delicately and minutely carved in foliage; the pulpit and font both exhibit some originality; and the east and west windows are filled with stained glass by Wailes, not of the highest order perhaps, but the best to be had at the time.

*Here is a fine peal of eight bells inscribed as follows: 1, Blessing; 2, Glory; 3, Wisdom; 4, Thanksgiving; 5, Honour; 6, Power; 7, Might; 8, Be unto our God for ever and ever. Amen. Alleluia!

Of these two churches St Barnabas' comes first in ritual completeness; in architectural merit, St Stephen's. St Barnabas' depends most upon the addition of colour, St Stephen's upon the manipulation of its constructional elements; but neither of them is deficient in the other excellency.

St Stephen's, Rochester Row, was perhaps the most sumptuous of the many churches built from the designs of Benjamin Ferrey, who died in 1880 at the age of seventy.

One of the earliest and most zealous promoters of the Gothic Revival, Ferrey's designs were always thoroughly English in conception and feeling, and characterized by a somewhat florid tendency. He stoutly resisted the Foreign Gothic Movement, and was rather a close adherent of precedent than a bold originator. His days of pupilage were passed in the office of the elder Pugin, and in 1861 he published his *Recollections* of the more distinguished son, Augustus Welby. Of Ferrey's London churches the following may be named, all built at an early stage of the Revival: Christ Church, Endell Street (1845), St Simon Zelotes, Bethnal Green (1847), St Mark's, Old Street (1848), St Stephen's, Avenue Road, Regent's Park (1849), All Saints', Blackheath (1857), and Christ Church, Clapham (1862). In the country Ferrey built many churches, those of St James', Morpeth, St Mary Magdalene's, Barnstaple, St John's, Eton, Chetwynd (Shropshire) and the chapel and other early portions of Cuddesdon

College, Oxford, being perhaps the most noteworthy. Of the ancient buildings entrusted to his care, the nave, Lady Chapel and west front of Wells Cathedral, Christ Church and Romsey Abbeys, and St Mary Magdalene's, Taunton, were the most important.

St Mary Magdalene's, Munster Square, unfortunately the only London work of its architect, Richard Cromwell Carpenter (b. 1812, d. 1855), was consecrated on April 19, 1852. With its spacious nave and separately gabled aisles, light arcades, deep chancel and sanctuary, it is a typical town church. Few are more thoroughly imbued with a devotional spirit; while the faint odour of incense, which always seems to pervade the interior, informs the visitor of the type of worship customary there.

For thirty years St Mary Magdalene's remained incomplete, lacking its north aisle. This was added in 1883-84 as a memorial to the founder, the Rev. Edward Stuart, a man of great nobility of character. Not to dwell on other matters, he fought the battle of the poor, vindicating their equal rights in the House of God, and fought, too, the battle of the highest of Christian rites, by restoring it to the true dignity and prominence of which it had so long been robbed. It was not his lot, any more than it was his wish, to obtain position and wealth, as many have done by means which he would have scorned to practise; rather did he willingly spend himself, as he was spent, in lavish employment of means and powers in building up God's church in a neglected place.*

Even now the tower and spire which are designed to rise at the south-west angle are wanting, and of what grace they will be when erected—that is to say if Carpenter's original design is not tampered with—some idea may be gained from the accompanying illustration.

Designed on the *motif* of the nave of that noble Augustinian church in Austin Friars, St Mary Magdalene's represents the English Gothic style when it had attained its highest excellence at the beginning of the fourteenth century, though in some details, as, e.g., in the window tracery we perceive a tendency towards the work of a somewhat later period. The piers of the nave arcade are graceful ones formed of a cluster of four shafts; the arches are likewise very graceful and thoughtfully moulded.

In the stained glass of peculiar beauty which fills the great seven-light east window, Hardman carried out the designs of Pugin, who considered this about the best window which, up to that period, the Revival had succeeded in producing.

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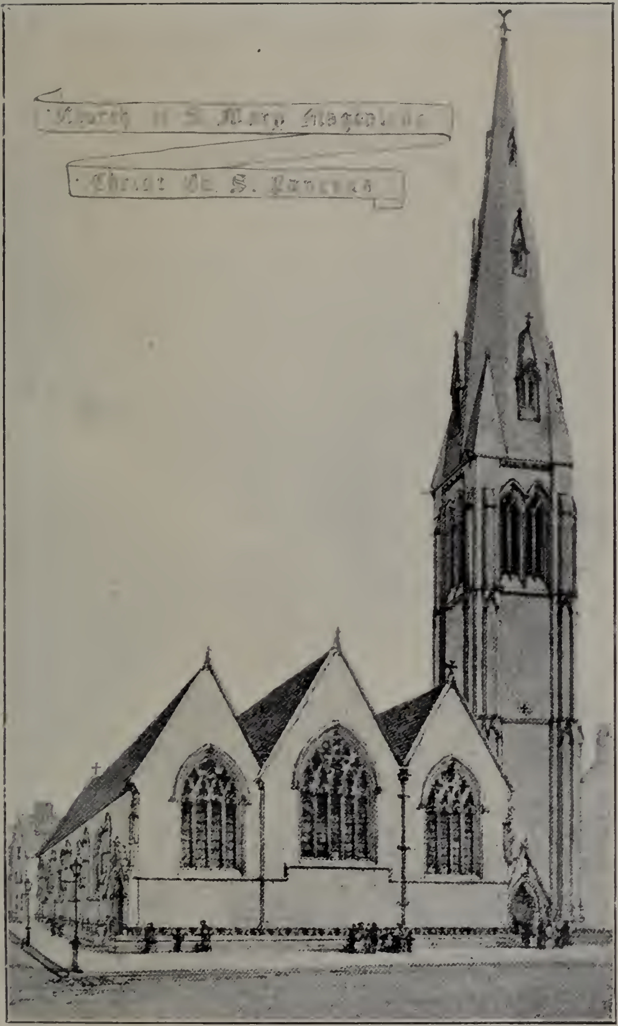
* Frank Buckland, the eminent naturalist, and a devout worshipper at St Mary Magdalene's, said that it was Mr Stuart's resolve to build a church which should be "as nearly perfection as the handicraft of man, the skill of architects, and the experience and ingenuity of ecclesiastical art could make it."


Church of S. Mary Magdalene
Christ Ch. S. Pancras

ST. MARY MAGDALENE, MUNSTER SQUARE.
(From the original drawing by Richard Carpenter, 1849.)

In the central light is the Crucifixion, very religiously treated.

On the right hand of the Saviour are figures of the Blessed Virgin, St John and St James, representing the state of Innocence; and on the left, St Mary Magdalene, St Peter and St Paul representing the state of Penitence. The exquisitely traceried rose above the lights contains the Session in Majesty.

Unfortunately, the glass in this window has "peeled" from insufficient burning, as has that in the six-light one at the east end of the south aisle, and, in a lesser degree, that in the central window of the west front.

The glass in this window was inserted in 1857, as a memorial to the architect, the figures being from the designs of Mr J. R. Clayton, Hardman executing the mechanical part. In the south aisle are two of Messrs Clayton and Bell's earliest works, the 'Resurrection' and 'Pentecost' windows. Later specimens of their skill are the western window of either aisle, and that above the altar in the northern chapel.

The glass in the windows of the north aisle, with the exception of that in the easternmost one, is commonplace and poor.

Mr Daniel Bell's frescoes of English Saints, and Latin and Greek Doctors on the walls of the sanctuary are much and deservedly admired. On the north wall are St Augustine of Canterbury, St Etheldreda, St

Edward Rex, St Hilda, St Cuthbert, St Pancras. On the east wall are St Ambrose, St Jerome, St Gregory and St Augustine; and on the south wall are St Chrysostom and St Athanasius.

The font is copied from a rare old English example, and on the wall above it is a picture representing Christ blessing the little children painted by Mr H. Stacey-Marks, R.A., from an original sketch by Clayton and Bell.

A wooden screen, which it is intended shall be carried right across the church, has been erected between the north aisle and that portion of it coextensive with the chancel, so as to form an eastern chapel, before the altar of which hang three lamps of old Spanish work. This screen, and also the rood beam and figures within the great chancel arch are from the late Mr Micklethwaite's designs.

Richard Cromwell Carpenter, the architect of this fine church, his only London work, was born when the last century was in its teens. He received his education at the Charterhouse, and was then articled by his own particular desire to Mr John Blyth whose name has been mentioned earlier in these pages in connexion with some works carried out in St Bartholomew-the-Great, Smithfield. Blyth early discovered in the mind of his pupil a strong inclination towards the study of ecclesiastical architecture, a bias which he encouraged by releasing him from the trammels of "office routine," and afforded him full liberty and means for following the natural bent of his mind. At that time the revival of mediæval art had been vastly promoted by the recent publication of the well-known works of Britton and the elder Pugin. These were early and assiduously studied by Carpenter, as well as nearly every other work elucidating Christian art, whilst accompanied by Mr Blyth, he made frequent visits to the noble monuments of our mediæval forefathers, which he studied with enthusiastic ardour.

Indeed, so long and so zealously had he studied, that design came naturally to him, and in 1832, seven years before the founding of the Cambridge Camden Society, Carpenter had prepared designs for an Early English church of large dimensions for Islington, which, but for the opposition of the vicar (Rev. Daniel Wilson, afterwards Bishop of Calcutta), would have become an accomplished fact.

Carpenter's assiduity during the early part of his career in measuring and drawing old churches—a practice by no means so common as it afterwards became—was very remarkable. He was fortunate also, to secure the friendship of Pugin, a connexion which mutually encouraged their common zeal for the revival of mediæval architecture.

English Gothic of the early part of the fourteenth century was Carpenter's style of predilection, and in it he built some of his most important works as St Andrew's, and St Stephen's, Birmingham; the Subdeanery Church of St Peter at Chichester; St Mary Magdalene's, Munster Square; the Chapel of St

John's College, Hurstpierpoint; St Paul's and All Saints', Brighton; Christ Church, Milton-on-Thames, and parts of St Nicholas, Kemerton. Carpenter's works of restoration were numerous, including that of Chichester Cathedral, St Mary's, Eastbourne, St John Baptist's, Little Maplestead, Algarkirk Church, Lincolnshire, and All Saints', Maidstone. He also prepared fine designs for the restoration of St Patrick's Cathedral, Dublin.

Nor should his ameliorations in the debased Gothic church at Kilndown for his friend Mr Beresford Hope be forgotten.

No architect of his day had so thoroughly mastered the grammar of his art as Richard Carpenter, while to his great skill in general arrangement, and a knowledge of the effects of light and shade, and the due proportions of surface ornament, he added an excellent judgement in all matters of coloured decoration. His eye for colour was exquisite, indeed in this respect he was superior even to Pugin—safer and more equable. He took great interest in stained glass, and personally superintended the execution of the windows in the churches of his own designing. Had the promoters of the various schemes for church extension in London entrusted their buildings to this master-hand, such parishes as St Pancras, Islington and Bethnal Green would not have been so plentifully covered with the specimens of Gothic burlesque we now see.

Whether, if Carpenter had lived, he would have been influenced by the growing taste for foreign

Gothic, which, for a while threatened to obliterate the traditions of English architecture, is doubtful. Certain it is that, up to the time of his death, in 1855, no trace of such an influence can be found on his designs.

Holy Trinity, Bessborough Gardens, near Vauxhall Bridge, the first London church of its architect, John L. Pearson, R.A., attracted much notice on its completion in 1852. Built and endowed at the sole cost of Archdeacon Bentinck, it is an admirable reproduction of an English church of the fourteenth century, and as such was especially singled out by two of the greatest architects of the day—Sir Gilbert Scott and M. Didron.

The tower and spire rising at the junction of the four arms are truly graceful, but the transepts, albeit forming a very beautiful feature in the group, viewed from the north-east, are too deep for present day requirements. Throughout the church the detail is refined and carefully studied, though to a severe criticism the nave betrays an attempt to do more than is consistent with its limits.

The lectern in Holy Trinity, Bessborough Gardens is interesting.

In the majority of the eagle lecterns made after the Gothic Revival, the mediæval and conventional type has been followed. The ancient eagles were usually grotesque in outline, attitude and detail; sometimes beyond doubt intentionally so; but often one is inclined to think from the modeller's inability, from various causes, to obtain a casting more accurately resembling nature. The plumage was never more than distantly and stiffly indicated, even in the wings and tail; while the surface of the body was simply scored with leaf-shaped or imbricated lines, to suggest the idea of—rather than to imitate—the smaller feathers. From the general adoption of this type in modern works, it almost seemed to be assumed, as in many corresponding instances, that nature herself must appear in Gothic garb in a Gothic Church; and that she must there be forced into conformity with the arbitrary rules of style.* This view was practically combated by Archdeacon Bentinck, who, when building his sumptuous church in Bessborough Gardens, provided for it an eagle representing the natural bird, as faithfully as the artist was capable of doing. The result is a work of remarkable beauty and spirit. It exhibits the eagle with head attent and body erect, with opening wings, ruffled plumage and sinewy talons, all executed with admirable fidelity to the ideal aimed at.

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* Most of the eagles produced since the ecclesiological revival caricature rather than resemble their noble prototype. When Sir Frederick Gore-Ouseley came to furnish his sumptuous collegiate church at Tenbury, a lectern of this conventionally ambiguous type was provided. One is, therefore, not surprised at the remark of the good old Herefordshire dame when asked to recount her experience at St Michael's, to which she had been taken to attend a service. "Oh, yes," she replied, "I got a good seat; right up anunst the turkey."

About ten years ago a remarkably fine eagle, designed strictly *ad naturam*, was provided by the munificence of an individual for St Matthias', Stoke Newington. It is a noble piece of casting, but is much too loud and self-asserting for that severely dignified church.

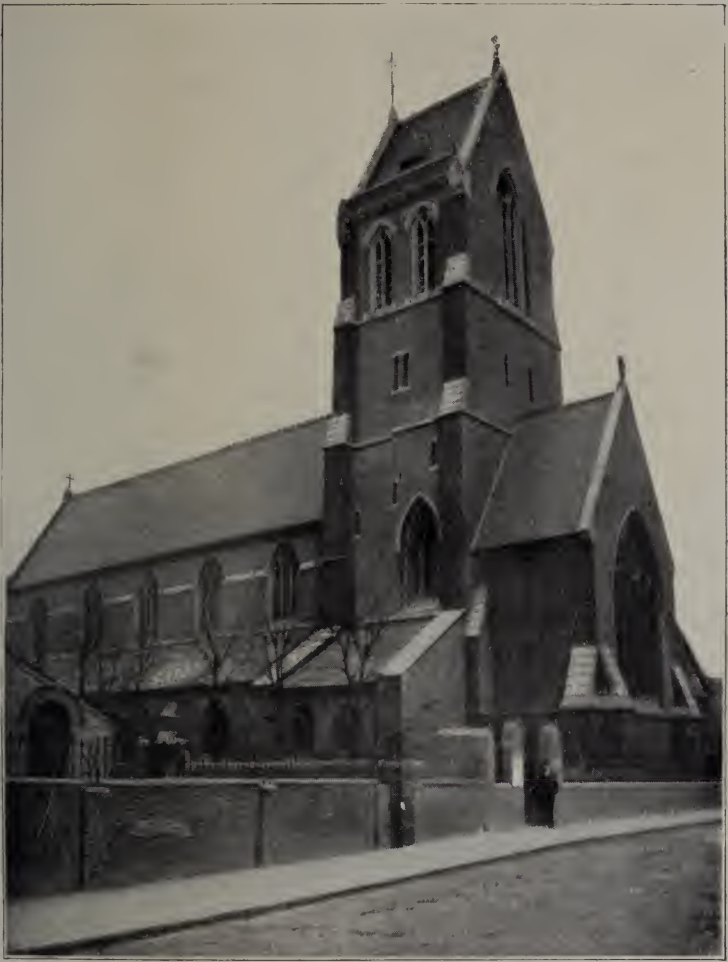
But it may well be questioned, whether a more quiescent ideal would not harmonize with the purpose in view. Then again, the upright posture is fatal to the direct utility of the back and wings as a reading-desk; and hence, a supplementary shelf with the requisite slope has become necessary, at the sacrifice, as in the case of Lichfield Cathedral, of symbolical consistency. This eagle at Holy Trinity, Westminster, is, in one respect, quite unique, being a solid mass of brass, so made, doubtless, with the intention of its being as thoroughly good and real as unstinting liberality could conceive. The issue, however, proved the usual mode of hollow casting to be preferable, for the extreme weightiness of the figure forbade its erection on an ornamental column of the same material; and to secure it from overthrow, it was fixed on a plain marble pedestal which impairs rather than enhances its effect. It should be mentioned that this lectern in Holy Trinity was first used at the funeral of the Duke of Wellington, (November 18, 1852), having been lent to St Paul's for that special occasion, thus rather singularly bringing into juxtaposition within the same church the earliest and latest specimen of designing *ad naturam*.

Of the churches built in London at this epoch of the Ecclesiological Movement, few attracted more notice on their completion than St Matthias', Stoke Newington, a work of the greatest power and originality from the designs of Butterfield, in his earlier and more chastened method.

Standing as it does in its own churchyard, with the light freely admitted on all sides, none of the expedients which the architect had been forced to adopt in his contemporary work, All Saints', Margaret Street, were necessary at St Matthias'.

Excellent views from all points can, therefore, be had of its exterior, in which the buttress carried up the centre of the west window, the grandly proportioned "saddle-back" tower rising at the east end of a lofty narrow clerestoried nave, whose aisles are continued, in lieu of transepts along the sides of the tower, beyond which is a short and lower sanctuary, constitute the most telling features in the design.

A sketch of the exterior of St Matthias', afterwards altered in several particulars, and published in *The Ecclesiologist* of August, 1850, was made the subject, in a subsequent number of the same periodical, of some rather ill-natured remarks from Mr E. A. Freeman, who twitted the Ecclesiological Society with sanctioning a western doorway in defiance of the rule once laid down by that body—"That no church, not being cathedral, conventual or collegiate, ought to have a west door, i.e. one in a front, not in a tower." In a long article, *The Ecclesiologist* of December, 1850, defended Mr Butterfield, and with regard to the western door, remarked, "We have deprecated and do deprecate



ST. MATTHIAS', STOKE NEWINGTON.
From the South-East.

west doors in the case of *small* churches, like Monkton Wylde; but we never dreamed of including those of the size and character of St Matthias' under this appellation. Besides, we look upon this as a *quasi*-collegiate church, as we do all considerable town churches. The spiritual exigencies of the day require that our town churches should be adapted for somewhat considerable congregations, and common sense dictates that the worship of associated clergy and (that most useful engine in bringing a parish to somewhat of the love of God) a volunteer choir, should be attended to in the distribution of the chancel. If then this does not make a *quasi*-collegiate church, we fear we must go on a long time imitating the forms of village architecture, for in the present complexion of affairs, charters of incorporation to Catholic-minded clergy do not seem very probable." This last sentence bore reference, there can be no doubt, to St Barnabas', Pimlico, which had lately been consecrated, and whose ritual arrangements were beginning to excite that Protestant hostility which, as we have seen, culminated a few months later in the driving of the high-minded priest from the altar which he had himself reared at his own exceeding self-sacrifice.

With regard to the buttress that is carried up through the middle of the west window, it may be remarked that it has no real use, but, as Mr Butterfield was engaged in restoring the east end of Dorchester Abbey Church, Oxfordshire, where a similar feature exists, about the time St Matthias' was designed, it was introduced merely as an antiquarian fancy. By many competent judges this buttress is considered one of the most striking external features of St Matthias', and its combination with the western door is undoubtedly very clever and original.

The great gabled tower which forms the chancel on the ground plan is one of a type never seen in England on so grand a scale in mediæval churches, though small examples of it may be seen in village churches scattered about the Kingdom, as, e.g., at Tinwell in Rutlandshire, Thorpe Mandeville, Northamptonshire, and at Llavaches, Llanhilleth, Netherwent, Wolvesnewton and Penault in Monmouthshire, while numerous specimens are to be found in the Gower district around Swansea.

In the north of France—particularly in Normandy, between Lisieux and Coutances, and in the valley of the Oise between Beauvais and Paris, the saddle-back is a very common form of steeple, likewise in certain parts of Germany, e.g., in Friesland, Westphalia and Pomerania, and in Bavaria between Munich and Innsbrück. In Denmark its use is almost universal.

St Matthias' is the first instance of the importation of the gabled tower into the streets of the Metropolis, and the experiment appears to have so satisfied the architect that he employed the same type of steeple ten years later at St Alban's, Holborn, and latterly at St John's, Hammersmith, since when he has had several imitators, though none of their productions can be said to equal the central steeple of St Matthias' for dignity of outline and clever manipulation of brickwork.

If Butterfield had never designed anything but the gabled tower of St Matthias', it would be sufficient to proclaim him an artist.

In form and proportion of parts it seems to leave little to be desired. To form a just appreciation of its merits, let the architectural amateur walk down to Stoke Newington from any part of London and note, as he goes along, the stereotyped patterns of towers and spires which he will find to right or left of his road. How neat, how respectable, how eminently uninteresting they all are! No one cares to look at them twice. But here, in one of the dullest and most prosaic quarters of North London, this grand tower, when one does see it, is something not easily to be forgotten.

It is the fate of more than one noble London church to be thus obscured. And there is no help for it. The poorest neighbourhoods want them most, and on that account, the choice of site did infinite credit to the promoters of St Matthias', who were determined to have a grand and stately town church, and not one which would stand equally well in a country churchyard. And in their efforts they could not have been more nobly seconded by the architect.

Upon entering St Matthias', the visitor of taste will be struck by its dignified severity; its almost unearthly beauty and solemnity; its thoroughly town-like character; and by the manner in which it has been arranged for carrying out the services of the Church of England in the highest and best manner.

Indeed, few modern church interiors are so calculated to contribute to the solemnity of divine worship, and to a devout frame of mind in the congregation, as that of St Matthias'.*

Towards this grandeur of effect the two great low-pitched arches of elegant contour which span the church transversely, and contain a lantern above the *chorus cantorum*, very largely contribute. Other *admiranda* are the finely proportioned arches dividing the nave from the aisles and springing from pillars alternately clustered and octagonal; the constructional narthex formed by leaving the most westernly bay free from benches; the clerestory of three-light geometrically traceried windows resembling those in the presbytery of St Alban's Cathedral; the roof modelled on that in the nave of Ely Cathedral before Mr Le Strange undertook its painting; the arch on either side of the chancel dying off into piers in lieu of resting upon capitals; the bold foliaging of the capitals to the corbelled shafts supporting the two great arches just alluded to; and the red and yellow brick vault of the sanctuary ribbed like the side chapels in St Mary's, Scarborough, and the porch of the neighbouring church at Ganton.

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* The writer cannot over-rate the actual value of the influence, even to the extent of inculcating principles, which a constant familiarity with this most impressive sanctuary exercised upon his own early years.

It is surprising that so great an effect could possibly have been produced for so small a sum as £7,000. And this is all the more remarkable when it is remembered that St Matthias' derives its impressiveness, not from costly materials or elaborate sculpture, but from that noble sentiment which must have pervaded the minds of its architect and of all those interested in its promotion.

It was especially a characteristic of Mr Butterfield's designs that he aimed at originality, not only in form, but in relative proportion of parts. Thus, in St Matthias', the first thing that strikes one on entering is the great height (70ft) of its nave, as compared with its width (25ft). This is the secret of the startling and picturesque character, which distinguishes Mr Butterfield's works from others less daring in conception, and, therefore, less liable to mistakes.

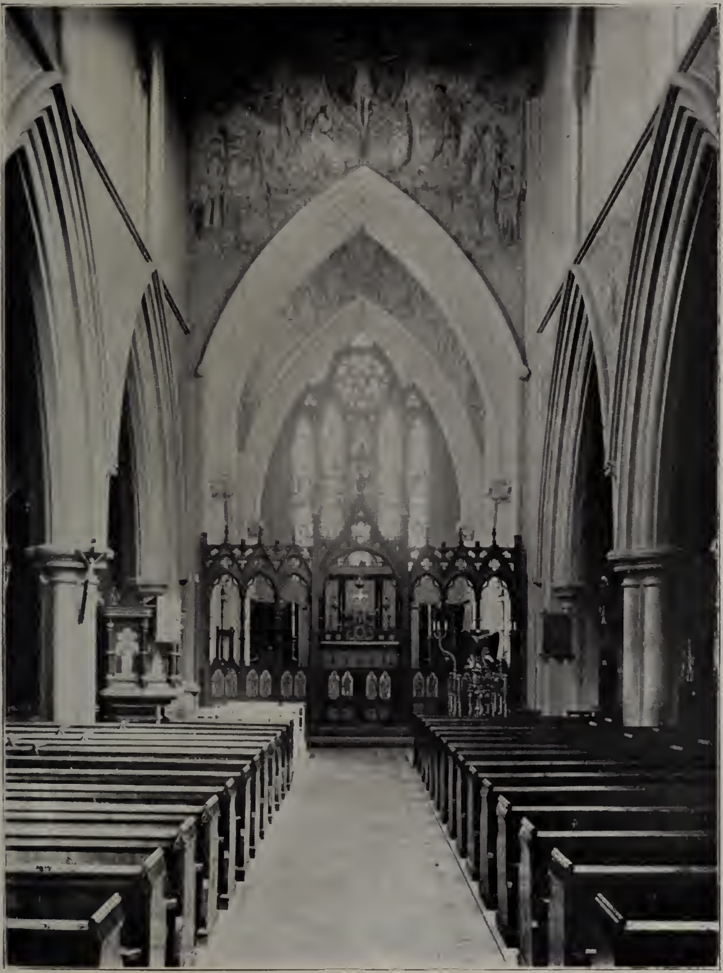
Mr Butterfield was the pioneer of a style, and it is necessary for a pioneer to be bold.

Mr E. C. Hakewill, architect of an imposing church not far away, St John of Jerusalem at South Hackney, was wont to observe, "I would willingly surrender all claims to every work I have ever done, could I claim to be architect of St Matthias', Stoke Newington."

As with the fabric of St Matthias', so with its services. Truly devout minds, joined with a refined artistic sense, found their natural and happy exercise in a loving care of all the accessories of divine worship, which was yet subdued by that perfect taste which sees in simplicity the first necessary element of true sublimity and grandeur.

From small beginnings in a humble school chapel, there arose that solemn and stately parochial service which for many years made "St Matthias', Stoke Newington," a household word; which is cherished by hundreds whom secular business or missionary labour have scattered far and wide in England and the Colonies; and which, with wonderfully little alteration, has continued to the present time.

The motif of the service was the congregational and parochial, and not the cathedral, idea; and though the writer may be partial in his review of the characteristics of a work in which it has been his privilege for many years to participate, he cannot forbear remarking that the service at St Matthias' in the 'sixties and 'seventies of the last century very nearly realized the highest parochial type, and that in days when such instances were comparatively rare. They tended greatly to set the tone, and to form and fix the taste in such matters, of numbers who have since in many different and widely distant localities, contributed to the present very general improvement in everything connected with religious worship.



ST. MATTHIAS', STOKE NEWINGTON.
Interior, looking East.

It was during the incumbency of the Rev. C. J. Le Geyt, that the services at St Matthias', both ritually and musically, attained a grandeur that was shared by few London churches at that time (1860-1870). The Eucharistic vestments and incense were introduced at Easter, 1865, and other adjuncts of dignified worship as, e.g., the cope, the Gospel lights, and the Sanctus bell, followed soon after. Altar lights had been used almost from the first.

The church was invariably crowded on Sundays, and on the great festivals it was no uncommon thing for at least two hundred people, unable to find even standing room, to be refused admittance.

The organ, which until 1891 stood in what is now the Morning Chapel, was built in 1852-3 by the late Henry Willis, and in 1904 was conscientiously renovated by Mr Alfred Kirkland of Marlborough Road, Holloway. So skilfully did Mr Kirkland accomplish his task that there has been no loss whatever of that magnificent Willis tone which all old friends of St Matthias' remember so well.

It is a great pleasure to me in this place to draw attention to the work of Mr Kirkland. A devotee of music, he has made organ-building a life-long study, and in the course of the time he has been actively engaged in the work he has produced some wonderful instruments, notably that in the great Perpendicular chapel of the New Christ's Hospital near Horsham. Besides his renovation of the organ at St Matthias', Stoke Newington, Mr Kirkland has either built or rebuilt those of Edmonton Parish Church, All Hallows', East India Dock Road, St John's, Penge, and All Saints', Tufnell Park, and the testimonials which he has received from such experts in matters organic as Sir George Martin, Dr Pearce, Sir Frederick Bridge, and Mr F. A. W. Docker, are sufficient guarantees for the excellence of his work.

The organ at St Matthias' was originally built under the supervision of Dr W. H. Monk, who, as organist of that church from 1852 till his death in 1889, did so much to popularize, not only the Gregorian chant, but congregational singing generally.

It is perhaps as musical editor of *Hymns Ancient and Modern* that William Henry Monk will be most widely remembered.

To that collection he contributed, *inter alia*, those tunes to *Abide with me*, *Sweet Saviour bless us ere we go*, *Jesus Christ is risen to-day*, and *Christian, seek not yet repose*, which have gone all over the world, and are inseparably linked with those sacred lyrics.

Dr Monk's setting of *The Litany of the Four Last Things* (No. 463 in *Hymns Ancient and Modern*), is perhaps one of the finest efforts of his genius in metrical psalmody. His *Communion Service* in the key of C, first published in 1874 but sung from manuscript at St Matthias', for some time previously, contains many fine passages. Earlier works from Dr Monk's pen are his settings of the Offertory Sentences, and several anthems, mostly written in the style of the sixteenth- and early seventeenth-century church composers, for whom Monk had great veneration.

His *Gregorian Psalter*, published in 1884, not only displays much erudition, but as regards its appearance is unquestionably one of the most beautiful books of the kind that has issued from the press since William Dyce put forth his *Prayer Book Noted* in 1843.

One of the greatest treats at St Matthias' was to hear Monk's accompaniment to such of the old hymns of the Western Church as the *Mittit ad Virginem*, on the feast of the Annunciation, the *Victimæ Paschali*, on Easter Day; and the *Veni Creator*, on Whitsunday. He was also heard to great advantage when accompanying the Introit at the Communion Office, notably in the *Rorate cæli de super* for Advent, the *Puer natus est* for Christmas Day, and the *Viri Galilæi* for Ascension-tide.

It must not be forgotten that from 1852 to 1866 Mr Spenser Nottingham, one of the earliest, ablest and most zealous pioneers in the revival of the ancient plain-chant, and still one of its most ardent upholders, was precentor of St Matthias', and it was to the combined knowledge and pains of Nottingham and Monk that the services at that church became as grand as united skill and devotion could make them.

For nearly half a century there was a daily choral Evensong at St Matthias', when Helmore's *Psalter Noted* and *Hymnal Noted* were, as a rule, the only books used. One summer's evening a stranger visited the church, and noticing that the gas was not lighted, inquired the reason, when he was informed that as the congregation knew the Psalms and Office hymn by heart, it was not wanted. Throughout Trinity-tide, unless it happened to be a festival, the Saturday evening Office hymn was *O quanta qualia* (O what the joy and the glory must be!).

The stained glass in the great east window, whose tracery seems to have been based by the architect upon a study of that at Temple Balsall, was in position at the consecration of the church in 1853.

It is by Wailes of Newcastle, and is far superior to many of that artist's contemporary works from the fact that it was superintended by Butterfield, who insisted upon white as a background for the stately figures of our Lord in Majesty and St Matthias, the Four Evangelists, St Peter and St Paul, St Stephen and St John the Baptist.

Wailes' other productions in St Matthias' are the western windows of the aisles, hieratically treated and rich in colouring.

O'Connor's work in the great west window, inserted between 1863 and 1865 is exceedingly fine, the three subjects in the traceried rose, and the twelve figures in the two two-light windows, being anti-typical of our Lord. To the same artist is due most of the glass in the aisles, which, if not of the highest order, is consonant with the architecture of the church. Clayton and Bell's two windows in the chapel at the east end of the south aisle are excellent specimens of their skill, one forming a memorial to the elder son of Dr W. H. Monk, while the other is the offering of Miss Florence Monk's filial piety.

The chancel screen, whose appearance would be improved by a little addition of height, is from the designs of the late Mr James Brooks, for many years a member of the St Matthias' congregation.* The painted panels are by Westlake, and the whole forms a memorial to the church's revered co-founder, Robert Brett (d. 1874).† In memory of Chas. James Le Geyt, Vicar from 1858 to 1877, are the very handsome wrought-iron screens separating the chapel from the rest of the church. The frescoes above the two great tower arches, in the spandrels of the nave arcade, on the walls of the side chapel, aisles, and west end, were commenced in 1896 by Mr Daniel Bell. That representing the Crucifixion above the western tower arch is perhaps the best and most impressive.

The great corona-lucis pendant from the lantern, originally the work of Potter, was presented by many members of the congregation at Christmas, 1855, as a thank offering, when, after the secession of the first incumbent Rev. T. A. Pope to the Church of Rome a year before, Bishop Blomfield appointed a successor who continued the services of St Matthias' on similar lines.* It has recently been renovated and fitted with candles which, when lighted, produce the beautiful effect of two golden rings. The seven lamps in the sanctuary were presented by various individuals at Whitsuntide, 1888, and together with the two large standard lights, add greatly to the impressiveness of this part of the church.

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*Screens of a similar character may be seen in Mr Brooks' Churches of the Annunciation, Chislehurst, and St Andrew, Plaistow.

†For some account of Robert Brett, see Vol. 1, chapter iv.

The font, consisting of an octagonal bowl of black marble, supported upon a stone cylinder, with four small shafts of serpentine grouped around it—the gift of the children attending the church—

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*There is a story to effect that, when Bishop Blomfield saw St Matthias' Church and its arrangements for the first time, when he came to consecrate it on June 13, 1853, observed: "Ah! With a Pope for an incumbent, and a Monk for an organist, I know what will happen before long!" Little more than a year later the Bishop's prediction was partly verified, for within a few days of the first anniversary of the consecration of St Matthias' its incumbent—the Rev. T. A. Pope had joined the Church of Rome! This took place on St Peter's Day, 1854, to the indescribable grief and consternation of the congregation, for Mr Pope was universally beloved by his flock to whom he had ministered so zealously and faithfully for nearly five years. Mr Pope subsequently became Secretary to Cardinal Newman, at Birmingham, but, until his death, only a few years ago, ever evinced the greatest interest in his old church and congregation.

was designed by Mr (afterwards the Rev. William) Lowder, brother of "Father" Lowder, of St Peter's, London Docks.

The interior of St Matthias' is best seen under conditions of a fine sunset, when the light streaming through the richly coloured figures of Patriarchs, Prophets and Kings in the great west window, leaves the east end of the building in comparative gloom. It also looks very fine upon a Sunday afternoon of autumn, when filled from end to end with children for their weekly service.

On January 1, 1854, a building was opened in London which, on account of the grandeur of its architecture, and the peculiar nature of the sect by whom it was raised, and styling itself "The Catholic Apostolic Church," excited in no small degree the curiosity of many. I refer to the church in Gordon Square, which, bearing the similitude of a mediæval building of cathedral-like dimensions and plan, united to richness of detail commensurate with its size, did the greatest honour to its architect, Raphael Brandon, whose intimate acquaintance with the minutiæ, as well as the proportions of old work, enabled him to raise this, one of the grandest and most effective churches that had hitherto marked the Revival.

Such an acquaintance may, perhaps, here and there have betrayed Brandon into plagiarism, but this was a fault easily overlooked at a time when an architect was expected to give chapter and verse for every detail that he used, and when the generality of the completely original designs which were produced did but little credit to the Gothic cause or to their respective authors.

This so-called "Cathedral," built throughout ot stone upon brick foundations, has an internal length of 212 feet, with a commensurate height of ninety feet. Its width at the transept is seventy-seven feet, and it contains an area of 20,000 feet square. When completed, the structure will be extended forty feet westward, and the central tower and spire will reach an altitude of 300 feet. Even in its unfinished state Gordon Square church exhibits a truly noble grouping of parts.

As a whole, the church is imitative of a Yorkshire abbey, comprising a still unfinished nave of five bays with lean-to aisles, triforium and clerestory; transepts, with the preparation for a lofty tower and spire; choir of three bays, with a wide separately gabled aisle to the south, and a narrower one with a lean-to roof to the north; and a chapel in imitation of those at Chester and Hereford Cathedrals, stretching beyond the eastern limb. All the lancet windows in this last-named portion have stained glass by Ward and Nixon, groups filling the triplet at the east end, and single figures—among them being Anselm, Grosseteste and Jeremy Taylor—the lights on the north and south sides. A very pretty cloistered passage with lancet arcades extends along the south side of the choir, and connects the entrance in Gordon Square with a very elaborately moulded portal admitting to the church from the transept.

All this is carried out in a very rich edition of the style prevalent in England during the first half of the thirteenth century with the exception of the nave roof, which reproduces certain of those rich East Anglian hammer-beam ones so carefully studied by the architect.

The choir is groined in stone, and the detail, richer here than in other parts of the church, evinces the most skilful workmanship.

Indeed, the whole structure may be advantageously studied, not only by the architect but by the amateur and the *dilettante.*

Meanwhile, a graceful church was rising from Sir Gilbert Scott's designs in Ashley Place, Westminster, near the junction of Victoria Street with the Vauxhall Bridge Road.

Lack of means reduced a design full of beauty and fancy to the actual scale of richness presented by St Andrew's, which is interesting as being the first church built by Scott in London in which he evinced that penchant for a moderate importation of foreign forms so observable in all his works of the period comprised between 1855 (the year St Andrew's was completed) and 1872.

In this instance Sir Gilbert would appear to have taken as his model one of those unclerestoried or "hall" churches so common in the north of Germany, and occasionally met with in North-eastern France and Belgium, as, e.g., in St Maurice at Lille and St Croix at Liège. Here we have the aisles presenting a continuous serrating of gables; a chancel with lean-to aisles and clerestory; a three-sided apse, lighted by tall windows of two compartments traceried like those in the chapels around the apse of Cologne Cathedral; a flèche or spirelet at the junction of the nave and chancel; and, within, tall, slender cylindrical columns, crowned by foliaged capitals in which the leaves spread themselves in the bold, free way of the earliest Pointed, with a reminiscence, moreover, of the Corinthian of older days. Taken all in all, the interior of St Andrew's, Westminster, is more imposing than the exterior, which, destitute as it is of clerestory, stands crushed by that towering, monotonous block, Ashley Place, hard by; the one and the other respectively proving, by the comparative absence and the presence of the quality, how especially effective is height in a town. Inside there is no rival to distract attention from the positive proportions, and the church pleases accordingly by its breadth and repose. "I am much impressed by its noble design," remarks Mr John Oldrid Scott in a report on this church, issued some five-and-twenty years ago, "I know of no church of its size built by my father more striking in its internal effect."

This truly elegant interior is, however, marred by a western stone-fronted gallery which crosses and combines with the pillar supporting the westernmost bay on either side. While reserving a protest against all west galleries in Pointed churches, one can only say that in this instance it is an honestly constructional variety of that encumbrance.

Of late years the ritual arrangements of St Andrew's have been greatly ameliorated from the designs of Mr John Oldrid Scott, and translucent stained glass of no little beauty, by Messrs Clayton and Bell, inserted in the three central windows of the apse.

Analogous in design to, though on a much grander scale than St Andrew's, Westminster, possessing as it does a western steeple and transepts, is the parish church of St Mary, Stoke Newington, perhaps the noblest and most graceful conception of Sir Gilbert Scott.

Begun in 1855, and consecrated June 25, 1858, it owes not a little of its magnificence and wealth of detail to the zeal of the Rev. Thomas Jackson, M.A., Prebendary of St Paul's, and Rector from 1852 to 1885, the author of two of the most charming books ever placed in the hands of children, *Our Dumb Companions* and *Stories about Animals.* To the same pen we owe a very interesting compilation, *Curiosities of the Pulpit and Pulpit Literature*, on the title page of which is a pretty vignette ot the superb stone and marble pulpit which graces St Mary's.

From the west door to the inside line of the apse, the length of this church, which is conceived in the style transitional from First to Second Pointed, with a very strong North-eastern French influence, is 180 feet, and its breadth from wall to wall of the aisles is 60 feet.

Across the transept it measures 80 feet, and the height throughout is a little over 60 feet.

The upper portion of the steeple, consisting of a massive tower with octagonal staircase turret on its north side and a banded spire, was completed in 1890 from Mr John Oldrid Scott's designs, the junction of the two periods of work being visible in the stone.* From the base of the tower to the summit of the spire it measures 243 feet.

The view of St Mary's from the north-east presents one of the finest pieces of architectural grouping in the Metropolis. First, we have the five-sided sanctuary with its tall graceful windows of two lights, each traceried with a large sexfoiled circle, inspired no doubt by those in the apsidal chapels of Beauvais and Bordeaux Cathedrals. Next comes the two-bayed chancel with its lean-to aisles and clerestory of spherical windows. Grandly breaking the outline is the transept, which is not a mere useless excrescence, but, after the old Scotch method, projects just far enough to give dignity to the mass.

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* It should be observed that the belfry stage and the spire are quite different to Sir Gilbert's original designs for the same. In fact this part of the work may be said to be exclusively Mr John Oldrid Scott's.

In Sir Gilbert's portion of the tower, Kentish rag stone dressed with Bath is the material; in Mr John Oldrid's it is entirely Doulton stone.

The nave presents a series of five-gabled compartments, each lighted by a large window of three lights with a cinquefoiled circle in the head, except that over the short, stone-roofed porch, where the tracery is composed of three small foliated circles. Completing the group is the western tower and spire. Of the former, it is not too much to say that, with its long double belfry windows recalling those in the steeples of Caen and its vicinity, it is perhaps only surpassed by that of St Augustine's, Kilburn, but the same praise cannot be extended to the spire, which does not fit pleasingly, nor is its bulk commensurate with that of the tower.

It was in St Andrew's and St Mary's that Sir Gilbert Scott first introduced the disposition of each bay as a separate gabled roof at right angles to the main roof of the church. Some few examples of this treatment occur in England, as at Potterne in Wiltshire, and St Giles', Oxford, not to mention the row of chapels at St Mary's, Scarborough, (a former Cistercian church,) ranging behind the south aisle; but it is mainly and emphatically a German feature, introduced to mitigate the heavy appearance of that great mass of roof which the architects of Westphalia and Saxony threw over a nave and aisles all vaulted at the same height. If, however, it is good in itself, it is none the worse for having crossed the water.

Sir Gilbert was particularly fond of this method, having adopted it with considerable success at St Paul's, Dundee, a church contemporary with those now under review. Perhaps it was not quite so felicitously applied in his London churches, for these gabled aisles, in their legitimate and original intent, implied stone-ribbed and coved roofs.*

Ritually, too, they presupposed, more or less, that the successive bays should be used as chapels, with partitions, either constructive or decorative, between them, against which the altars might stand.

To gabled aisles with stone vaults, when money is forthcoming for them, there can be no architectural objection, nor are they reprehensible if they are distinctly roofed with separate wood coves, which might abut on horizontal lintel beams at right angles to the axis of the Church, as at St Andrew's, Westminster, and St Mary's, Stoke Newington. But there grew up a tendency among less experienced architects, who used this continuous serrating of up-gabling roofs, to look upon them simply as pretty external ornaments, and to frame their aisle-roof in the ordinary sloping way, merely turning it up with a peak at the gable.

The walls of St Mary's are of Kentish rag stone,

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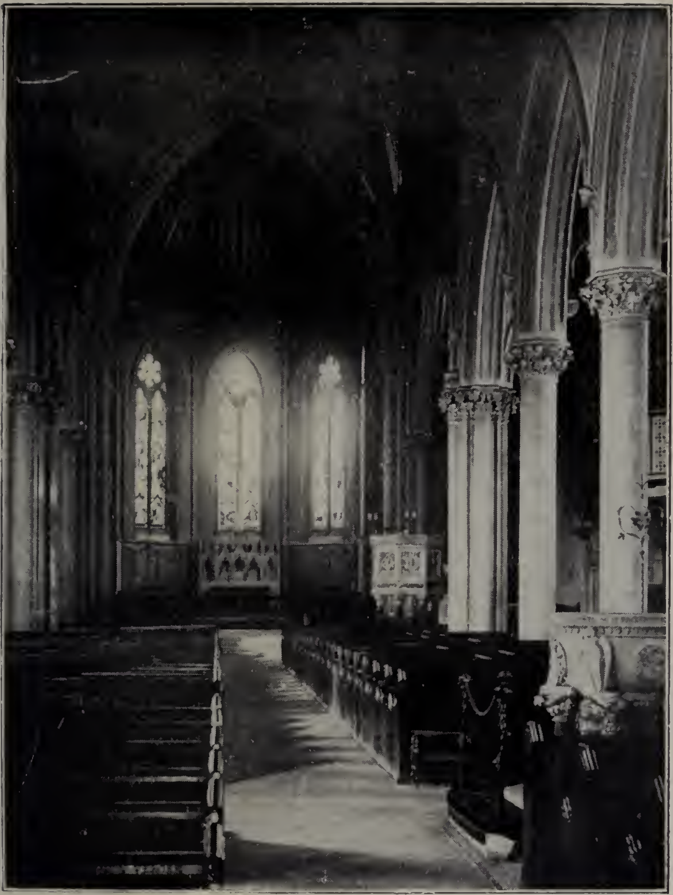
* At Scarborough, where each chapel is divided from the others by walls, it is roofed with a ribbed coving of stone.



ST. MARY'S, STOKE NEWINGTON.
Interior, looking East.

dressed with Boxhill Bath stone, and fifty years have tended to tone the former into a beautiful silver grey.

Although I might be partial in my review of the external characteristics of St Mary's, whose beauties I have an almost daily opportunity of observing, I cannot forbear remarking that my admiration of the beauty and originality displayed in its design has never been lessened by what I have been seeing elsewhere.

> Scenes must be beautiful which daily viewed
> Please daily, and whose novelty survives
> Long knowledge and the scrutiny of years.
>
> *Cowper*, *The Task*, I.

Internally, the great beauty of proportion, elegance of detail, and extreme magnitude of St Mary's, Stoke Newington, place it as the most noble and imposing of the modern churches of this kingdom.*

Probably no church built since the revival of the true principles of Pointed architecture has so graceful and open a nave, while the chancel, if deficient in those accompaniments which render that of St Matthias' so devotional, is in point of amplitude second to none.

Observe chiefly, the noble arch opening from the tower into the church; the tall circular columns of the nave exhibiting in their capitals an amazing variety of natural foliage, flowers and fruit—*inter alia*, the rose, bryony, oak, mandrake, vine, currant and mulberry; the grand clusters of shafts composing the piers at the junction of the nave with the transepts; the clever manner in which the cruciform character of the church is minimized by keeping the arches spanning the entrance to either transept the same height as those of the nave arcade; the treatment of the graceful wooden tracery which fills the superimposed space, which, if essentially Italian, occurs rudimentally in such churches as Tideswell; the transversely coupled columns of the chancel arcades, recalling those at Sens Cathedral and in the Trinity Chapel at Canterbury; and the graceful apse with its stained glass, admirably suited to its position, and founded by its artists, Messrs Clayton and Bell, upon the best thirteenth-century French and German models.

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*It should be viewed, if possible, when the graceful apsidal chancel is in comparative shade, about six o'clock on a fine summer evening.

That the noble series of windows on the north side of the church should have been wasted upon the stained glass which fills them is deeply to be regretted. The grand five-light one in the transept would have afforded a splendid field for such a subject as the "Te Deum" or the "Radix Jesse."*

Before stained glass is admitted into such important buildings as this, the design should be submitted for approval to competent persons, preferably the architect, who knows exactly the diminution of light it will bear. St Mary's is not the only fine modern church interior that has been ruined by the introduction of stained glass as feeble in design and execution as it is alien to the style of the building. Such subjects as are represented in the aisle and great transept windows of Stoke Newington Church are more fit for the illustration of a child's Sunday picture book, than for windows whose grandeur required not only hieratic treatment, but some well-digested scheme of iconography.

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* This window was originally designed for glass illustrating the lives of the Marys mentioned in Scripture. Indeed, I believe, a proper scheme was drawn up for the glass throughout the church, but it has unfortunately been set aside. In the apse the stained glass represents scenes from Old and New Testament history paralleling each other. Thus, the Crucifixion is balanced by The Lifting up of the Brazen Serpent; The Ascension; by The Translation of Elijah; The Descent of the Holy Ghost; by The Touching of Isaiah's Tongue with a Burning Coal, and so on.

Clayton and Bell's solemn single-standing figures of the Evangelists, set in grisaille, in the trefoil headed lancets of the transept clerestory, are perfect models; while Gibbs' seated ones of Moses, Aaron, David, Solomon and the Major Prophets, in the two windows above the western entrance, are decidedly meritorious.

The reredos, a Cenacolo behind an arcade; the octagonal pulpit of varied marbles; and the font, a vast goblet quatrefoiled in shape, and equipped with figures of angels in Carrara marble by the younger Westmacott—all evincing a decided penchant for the Early Gothic of Northern Italy—are *admiranda* as works of between forty and fifty years ago.

Many years before his death* Sir Gilbert Scott had risen to the head of his profession, regarded as a lucrative occupation, and still held that place to the last. And his own opinion, very frankly but not boastfully—at least by intention—expressed in his *Recollections* was, that he deserved his success and was in truth the best architect of his time.

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* March 17, 1878.

When a man of real ability, diligence, knowledge and technical skill finds that the public holds him to be the best in his calling and confides to him the most important works it desires to have executed, he is not to blame for accepting its estimate as the true one; for diffidence, in any department of activity, except pure literature, is not the road to fortunate achievement.

Perhaps to some, Sir Gilbert's artistic claims do not seem high. He may not have been endowed with the divine gift of genius, like his eldest son, but he had all the other qualities named above.* But, just as these same qualities in the literary field, or in that of pure art, are not enough to make a poet or a painter, so they do not suffice for an architect of the first class who may rank with the consummate builders, to whom we owe the Angel Choir of Lincoln or the nave of Strasburg. Gilbert Scott was an art-workman of great merit and excellence within his own bounds, but he was not a great artist.

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* If one may judge from his writings, Sir Gilbert must have been a man of most lovable character. The writer has in his collection a likeness of Sir Gilbert, taken about the time Stoke Newington Church was completed. It was presented to him by Mr John Oldrid Scott, and is looked upon as one of his most treasured possessions. There is a very fine portrait of Sir Gilbert in the Library of the Royal Institute of British Architects, Conduit Street.

He takes his place rather with those skilled Italian workmen who hew from the marble block, with consummate dexterity, the model before them in the clay, than with the sculptor whose brain devised and whose fingers shaped that model.

No one can fairly examine the two remarkable London churches just described, or such of his later contributions to the ecclesiology of the Metropolis as St Stephen's, Lewisham, and St Mary Abbot, Kensington, without acknowledging the technical learning and the honesty of purpose they display, and even their measure of seemliness and stateliness. But they have, beside the works of his pupils, Bodley and Garner, and even of his prematurely cut-off compeer Richard Carpenter, a somewhat mannered, academical character, devoid of that spontaneity that one cannot help thinking he could have given to them, but from which a certain diffidence restrained him. More praiseworthy are they from their patient and somewhat laboured reproduction of accredited Gothic forms, than for any very great amount of life or warmth.

Whether the fact be due to hereditary influences (for Sir Gilbert was the grandson of Thomas Scott, the well-known Calvinist Commentator, and his father, also an Evangelical clergyman, was married to a lady of similar views), certain it is that Scott rarely, if ever, succeeded in realizing the liturgical ideal and uses of a church, the more sacred parts of too many of his churches being disappointing; for while they abound in much beautiful and appropriate detail, they lack dignity and religiosity, and evidently not in his mind the dominant feature of the building, up to which all other parts should follow.

But when it is remembered what Sir Gilbert Scott's early training and surroundings, general and professional, were, and how deep the degradation into which church architecture had sunk when he started in his career, nearly seventy years ago, the greatest credit is due to him for the indomitable patience and skill with which he marked out a path for himself in that profession in which he was so long *facile princeps* of designers. For years Scott laboured with his pen as with his pencil to support the Gothic cause; and if the fashion of art has undergone a change since he was at the zenith of his fame, it was subject in the Middle Ages to a like mutability:

> Credette Cimabue, nella pittura,
> Tener lo campo, ed ora ha Giotto il grido.

May 28, 1859, was graced by the consecration of a church which, both in style and materials, may be said to have revolutionized our insular architecture, a church of which it was remarked by a kindred spirit, "is not only the most beautiful, but the most vigorous, thoughtful and original of them all."*

I refer, of course, to All Saints', Margaret Street, in course of construction between 1850 and 1859 from the designs of the late William Butterfield, built in that Geometrical Decorated style which he adopted at the outset of his career and from which he never departed.

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* George Edmund Street.

The origin of All Saints', Margaret Street, is both remarkable and interesting. On the site now occupied by the present sumptuous structure there existed until 1850, a hopelessly ugly brick building of conventicle-like aspect known as Margaret Chapel. It was built shortly after the middle of the eighteenth century by Dr Disney, as the place of assembly for his deistical sect; and on April 7, 1776,* David Williams, afterwards the founder of the Royal Literary Fund, the structure being then vacant, opened it for morning service, using his "liturgy" and reading lectures, with texts usually from the Bible, sometimes from classic authors. He got about a score of auditors who seem to have been persons of distinction. The opening lecture was published, and copies of the "liturgy" were sent to Frederick the Great and Voltaire, who returned appreciative letters in bad French and good English respectively.

Sir Joseph Banks and David Soleander now and then peeped into Margaret Chapel and got away as fast as they decently could. Subsequently, the building passed into various hands, and for some time up to 1837 was held by the Rev. W. Dodsworth, afterwards of Christ Church, Albany Street. We read of

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*See advertisement in *Morning Post*, November 2, 1776.

Mr Philip Pusey, the squire, and elder brother of Dr E. B. Pusey, attending the chapel in Dodsworth's time.

When, in 1837, Dodsworth was appointed to the newly built Christ Church, Albany Street, the Rev. Frederic Oakeley* took charge of the Margaret Chapel congregation.

With very insufficient, it may be said with no ecclesiological knowledge, he undertook to render this a Catholic place of worship.

The means at his command were but slender. However, by moving the pulpit to one side, raising the altar, and then decking it with a plain cross, French candlesticks and plate, making his prayer-desk as unobtrusive as possible, and filling the end windows with painted glass of a very inferior description, he converted the veriest conventicle into something which showed that it was intended for the worship of the Christian Church, and as such gave pleasure.

Upon Mr Oakeley's secession to the Church of Rome in 1845, the Rev. Upton Richards was appointed to the ministry of Margaret Chapel, but of how deeply his work there, at the temporary church in Titchfield Street, and at the present magnificent structure was appreciated by the many hundreds to whom he ministered for nearly thirty years (1845-1873), it would be vain to attempt any adequate description.

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* For some account of Oakeley, see page 144.

Now it had long been a daydream of the Cambridge Camden Society to found a model church which should realize in its design and internal arrangements a beau-ideal of architectural beauty, and fulfil at the same time the requirements of orthodox ritual.

The idea fructified. Other parties interested in the old chapel had entertained a similar project. The schemes were merged into one; and, after ten years, their accomplishment was witnessed. Regrets were useless; but it was seen that the choice of site, dictated chiefly by considerations of sentiment, was unfortunate. Great expense was incurred in obtaining the requisite ground: and, after all, the area was too small and otherwise inconvenient. Neighbouring buildings deprive the church altogether of an east window, and of any lights to the north aisle; and the capacity of the interior is wholly inadequate to the large congregations which its attractions have ever invited. The latter defect nothing can remedy: the former was neutralized by the scope it gave to the skill of William Dyce.

It was arranged that the architectural and ecclesiological control of the project should be vested entirely in the Ecclesiological Society, by whom Sir Stephen Glynne and Mr Beresford Hope were appointed the executive.

The former was precluded by his avocations from taking an active part in the matter, and thus the chief responsibility devolved upon Mr Hope, one of the most munificent contributors to the fund, an ardent student of Church architecture, and to whose pen we are indebted for many an able article in *The Ecclesiologist.*

The architect upon whom the choice of the Society fell was Butterfield, at that time little over thirty years of age.

On Easter Monday, 1850, the last service was held in old Margaret Chapel, which was immediately taken down and the site cleared for the new building, the first stone of which was laid on All Saints' Day, Nov. 1, of the same year by Dr Pusey.

For nine years the congregation worshipped in a temporary building at No. 10½ Great Titchfield Street. This seems a long time, but although the main fabric of All Saints' stood finished about 1855, so much had to be done towards the completion of its decoration, that it was not until May 28, 1859, that it was ready for consecration by the Bishop of London (Dr Tait). It is almost needless to say this was made the occasion for as imposing a function as the day permitted. The Rev. Thomas Helmore intoned the service, and his *Manual of Plain Song* was used.

In his sermon the Bishop said that personally he preferred a less ornate and elaborate church service; but if those who loved God as well, if not better, than he did, found these things aids to devotion, and the means of drawing their hearts from the love of this world, it was not for him to refuse it.

The festival was kept with an octave of services, and among those who preached were the Dean of Westminster (Richard Chevenix Trench, afterwards Archbishop of Dublin), the Rev. the Hon. Robert Liddell (of St Paul's, Knightsbridge), the Rev. J. R. Woodford (afterwards Bishop of Ely), the Rev. R. M. Benson (the Venerable Superior of the Society of St John at Cowley, who is still with us), and the Rev. T. T. Carter (so widely remembered as Rector of Clewer, and founder of the flourishing sisterhood there).

It was not so easy a thing in 1848 as it is now to conceive of a red brick church of vast height and costly ornamentation, and the highest architectural dignity. Those were the days of timid copyism of ancient precedents.

For the most part, design was little better than the compilation and recomposition of the *disjecta membra* of mediæval buildings. No one remembered the noble brick architecture of Flanders, and but few that of Lombardy and Venetia, and in default of the costly and almost unattainable hewn stone from Caen or Portland, churches were built of the rudest Kentish rag, laid in random courses, and pointed, probably, with black mortar. Stone vaulting was never thought of, except in a very few instances,* and in spite of having no thrust to meet, a church wall twenty feet high was supposed to need strong buttresses at short, regular intervals, to make it stand.

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* St Luke's, Chelsea, designed in 1820, has the roof of its nave groined in stone, and the choir of the great church in Gordon Square, begun in 1851, is similarly vaulted.

It was in All Saints', Margaret Street, that the first step forward was made in that bolder style of design which was to open so hopeful a future for English church architecture.

It may be questioned whether the chief excellencies of this design, however often imitated, had been equalled or approached at the time of its completion in 1859. Where was there a loftier or more noble modern vault in stone than that of the chancel of All Saints'? And the polychromatic brick construction, first appreciated by Butterfield's genius, had been copied even in its faults by his followers, rather than developed into greater perfection.

Here, too, was the first extensive use made of our English marbles in internal decoration. Nor, again, had the combination of the highest pictorial art with the architectural construction, which is the chief glory of All Saints', been anywhere else even attempted.

Externally, the chancel, with its outer roof rising after the fashion of some German churches, considerably above that of the nave, is a noble feature and one evincing a bold and master hand. But the tower, lifting its massive unbuttressed bulk to its enormous height, and its masterly belfry stage—equal to anything in Lübeck—forms as grand a work in conception as it is successful in execution.*

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* The three bells, cast by Warner, were heard for the first time January 12, 1859. The largest weighs 33cwt.

Again, its lofty broached spire, upwards of 220 feet high, covered with slates and banded with metal, and only redeemed from the most severe austerity of outline by a coronal of projecting spire lights near the top, was a truly novel and felicitous design, but only one of those many bold and magnificent endeavours shown in All Saints' to shake off the trammels of antiquarian precedent which had long fettered the progress of the Revival; not to create a new style, but a development of previous styles; to carry the enrichment of ecclesiastical Gothic to an extent which even in mediæval days had been almost undreamt of in this country; in fact to make this Ecclesiological Society's model church take a notable position in the history of the Gothic Revival.*

Of course, such churches as All Saints' and St Matthias' elicited much disparagement from those who resented any marked departure from a conventional standard, and who preferred obvious and commonplace prettiness to the nobler but more subtle beauties of proportion and refinement, and restless elaboration to sober dignity of effect.

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* The following list of some of the finest towers and spires built in London since the Gothic Revival, with their approximate heights, may be useful: St Giles', Camberwell, (195ft); St Matthew's, City Road (170ft); St John's, South Hackney (187ft); St Barnabas', Pimlico (170ft); Our Lady of Victories, Clapham (170ft); Holy Trinity, Westminster (193ft); All Saints', Margaret Street (222ft); St Matthew's, Camden Town (180ft); St Matthew's, Upper Clapton (180ft); St John the Divine, Kennington (212ft); St Mary Abbot, Kensington (278ft;) St Mary's, Stoke Newington (243ft) and St Augustine's, Kilburn (220ft).

It is greatly to be regretted that the confined situation of All Saints' precludes any good general view being had of its exterior. As I write this, however, the temporary removal of some houses in Margaret Street and Wells Street have enabled the body of the church to be better taken into union with the tower and spire from the west and east respectively; and Mr Few, to whom the photograph of the church from this point has been entrusted, must be congratulated upon the success with which he has accomplished his somewhat difficult task.

As it is said that Dante used to sit and gaze on Giotto's tower at Florence, so—and I am bound to say to a great deal more purpose—may any lover of beauty feast his eyes on the contemplation of this at All Saints', Margaret Street. It has fallen to my lot to see those brick towers of Northern Germany which, by common assent, are reckoned the finest in Europe;* and while this falls considerably short of them in its dimensions, I venture to think that it exceeds them all in the beauty of its proportions. The tower itself may, perhaps, have rivals; but its union and its harmony with the spire, and the treatment of the belfry windows, are, beyond comparison, finer than the Marien Kirche of Lübeck.

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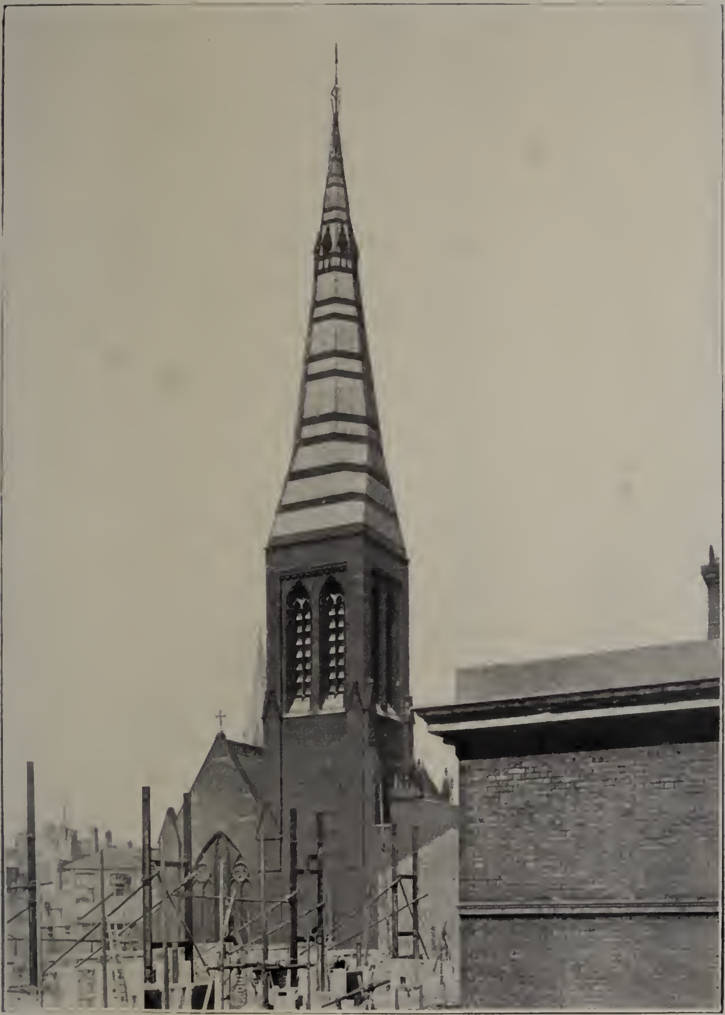
* As, for instance, those at Danzig, Lübeck, Luneburg, Prenzlau, Stettin, Stralsund, Tangermunde and Wismar.



ALL SAINTS', MARGARET STREET.

Upon the whole, a more noble and lofty and spacious interior (I speak, of course, relatively), a more costly and beautiful shrine, a more rich and glowing *coup d'œil* of colour is not to be found among modern works. The dignity of the proportions disguises the real smallness of the area. The height is about 70ft to the ridge, and the lofty clerestory, and the elaborate timber roof which spans it, soar nobly over the broad nave. The chancel, with its groined roof, only a little lower than that of the nave, is seen through a most gracefully pointed arch springing from shafts corbelled off upon flat responds, as at St Matthias', in order to make the opening wider.

Nothing can exceed in elegance the clustered shafts of polished red Peterhead granite supporting the three arches by which the nave is separated from its aisles. Derbyshire sent its alabaster for their capitals, whose carving was remarked upon by Ruskin with perfect justice as unequalled in modern times. Whether they were influenced by the theories enunciated in *The Seven Lamps of Architecture*, I will not undertake to say, but that they reveal a tendency to depart from ancient insular precedent in many important particulars is very certain.

For the shafts supporting the tracery which fills the arch on either side of the chancel, Cornwall contributed its Serpentine, and Devonshire its most beautiful marbles for other parts of the ornamental construction. Tiles have been used for the band of Mosaic pictures which cover the entire length of the northern aisle wall. In fact, a plain plastered wall, such as in the days when All Saints' was in building, was thought good enough for churches, is nowhere to be seen. The walling is either alabaster—as in the chancel—or coloured brick in various patterns—as in the nave.

But is, then, this gorgeous interior a complete success? One dare not affirm it. On the contrary, it must be admitted that there is a lack of unity in this elaborate whole of natural polychromy; in the eminent architect's own principle of coloration.

The crudeness of the juxtapositions of colours, particularly in the voussoirs of the chancel and other arches, and the stiffness and disproportion, not to say grotesqueness, of form in the ornamental scrolls and foliage and patterns in the spandrels of the nave arcades, and in the wall-space above the chancel arch, are positively distressing to the eye. The task, therefore, imposed upon William Dyce, of suiting his paintings on the east wall to these inharmonious systems of colouring, was one of special difficulty. But he showed himself fully equal to it.

Begun as they were at a time when the German *Heilège* school was generally considered the best model of taste in decoration, they are, perhaps, unsurpassed as works of their age in nobility and purity, while they invest the church with a special, and, even now, unique interest.*

The ordonnance of the design is as follows: There are two horizontal rows of arched-panels above the altar, comprising seven niches in each, the middle one in each row being twice as wide as the others.

In the lowest middle panel the subject is the Virgin and Child with three angels in adoration; above it is the Crucifixion, with St Mary and St John on either side; the twelve remaining niches being filled with stately figures of the Apostles. High over all, in the vaulting arch, is the Majesty —our Lord seated in glory and surrounded by a hierarchy of saints.

The last subject, the earliest finished of the series, inadequately seen in respect of light, is very grandly treated: The background is blue paling upwards. The figures and groups below are backed by a rich dark diaper. Into the twelve Apostolic figures Dyce threw a novelty and a distinctiveness, which is the highest praise, considering how the subject had been forestalled by some of his greatest predecessors.

But the Crucifixion and the Nativity deserve yet higher admiration. In the former, Our Lord's figure, drawn with great purity and the deepest reverential feeling, is treated with the exactly right

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*They have suffered greatly from the London atmosphere, and have been touched up at various times. Butterfield's idea for this great *retabulum* at All Saints' appears to have been furnished by the wall arcading in the transept of the Upper Church of St Francis, at Assisi.

limit of conventionalism. Still more attractive, perhaps, is the lowest panel in which the Blessed Virgin holds her Divine Infant, and three angels behind a low wall stand in adoring attendance. Some have accused Dyce of a tendency to sentimentalism in this group, but it is impossible to share the objection. A more lovely and tenderly imagined group was never painted by the artist.

Happily, the decoration of the groined roof, and of the walls of the sanctuary adjacent to these frescoes, was entrusted to Dyce himself.

Here, the flowing ornaments and patterns are exquisitely graceful and harmonious, the *motif*, if I mistake not, having been borrowed from the fine painting of the roof of Santa Anastasia at Verona. Nothing, it may be added, is more curious than to observe the abrupt encroachment, one upon the other, of the two styles of decoration, which come into such close contact in the chancel. One cannot help pleading guilty to the wish that the decoration of the whole interior had been entrusted to Dyce.

The frescoes at All Saints' are Dyce's greatest, because his most complete work; and here we may admire, and unborn generations will, it is trusted, admire, a principle of design, colour and sentiment, which gives him rank among the highest of the best Italian school.

Not only was Dyce one of the most accomplished*

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*Among Dyce's varied contributions to art, it must not be forgotten that he made stained glass a special object of study, and

Christian artists of the last century, but an able musician.

He was a member of the Motet Society, and adapted, to English words, many of the services and anthems contained in the Society's publications by composers of the English and Italian Schools.

As musical editor of *The Prayer Book Noted*, published in 1843, he contributed to it a masterly and interesting treatise, while a specimen of his abilities as a composer may be seen in the five-part anthem, "In Thee, O Lord."

Dyce, who, became the Director of the Government School of Design, and filled the chair of professor of the theory of Fine Arts in King's College, London, died in 1864. He was followed to the grave very shortly after in the same year by Hippolyte Flandrin, who, like his English compeer stood foremost among French painters as the reviver of Christian painting for the decoration of churches.

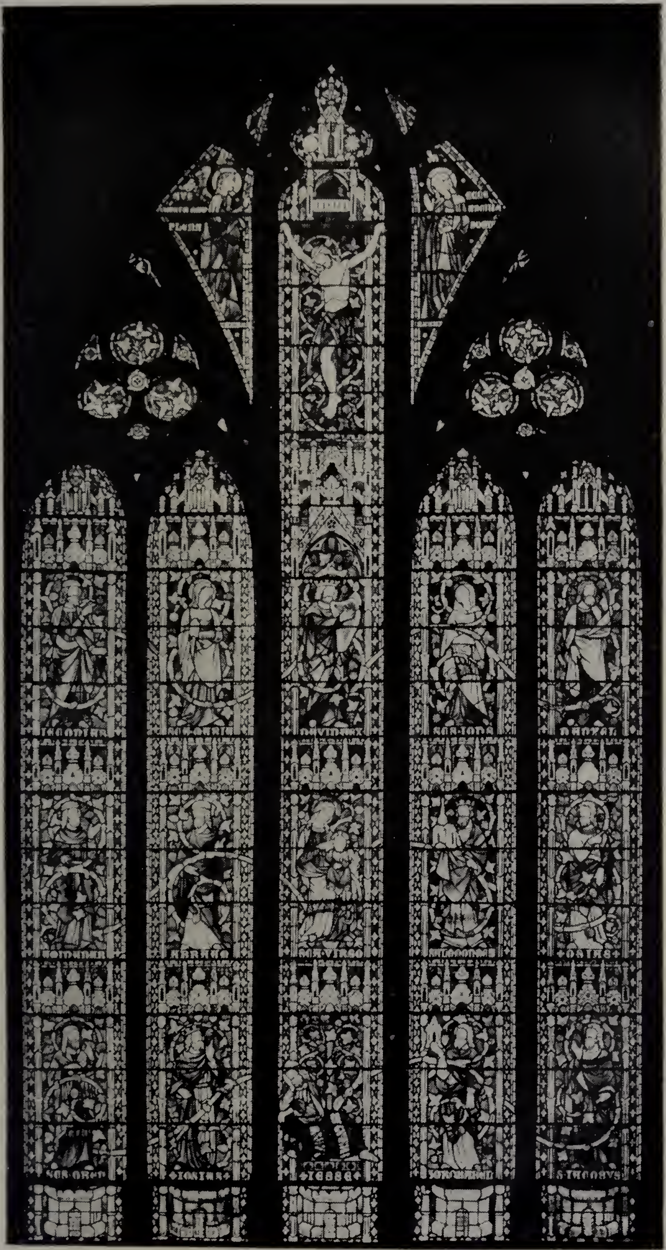
Of the many works Flandrin carried out in a not long life, the mural paintings in the churches of Saint-Germain-des-Prés and St Vincent de Paul are the most widely known and admired.

All Saints', Margaret Street, is rich in stained glass. In 1849, when the plans for the church were made, Mr Beresford Hope placed the glazing of his noble window for Alnwick, and a little medallion of the Agony, which he drew for his personal friend, Rev. William Scott, the first incumbent of Christ Church, Hoxton, remain to teach us that the first artists are required for this, as for every department of ecclesiastical ornament.

the windows in the hands of that distinguished French artist, Henri Gerente. He, dying in the same year, the work was entrusted to his brother, Alfred, whose *forte* was sculpture and not glass painting. Consequently, the glass for All Saints', most of which was in position by 1855, did not turn out as satisfactorily as was anticipated, much to the chagrin of Butterfield, who, at a later period, was instrumental in having it removed and replaced by other work, with the exception of that in the baptistery and at the end of the north aisle. Henri Gerente's designs for the great west window of All Saints' was based upon a study of the fourteenth-century "Radix Jesse" at the east end of the choir of Wells Cathedral, of which the artist had made careful tracings when on a visit to the city in 1847.

Archaic and conventional beyond description, it threw an overwhelming flood of gorgeous green and gold light into the church, though the colouring was harmonious and beautiful, if not over-rich and luxuriant. The *motif* both in subject and colour was, as I have said, the Jesse window of Wells; and the French artist was hardly responsible for reproducing even too faithfully the faults, if they be faults, of the original which was proposed to him, with the consent of all parties concerned, for his guidance.

The present glass by Gibbs is, however, very fine. It reproduces, less archaically, the same sub-



ALL SAINTS', MARGARET STREET
THE GREAT WEST WINDOW.

ject—the Root of Jesse; and some idea of its character may be gathered from the accompanying illustration, which is undoubtedly a marvellous piece of architectural photography.

Perhaps the most pleasing window in All Saints' is that at the east end of the south aisle, containing figures of SS. Edward the Confessor and Augustine supporting the Majesty. A great favourite with Mr Butterfield and the late Vicar, the Rev. Berdmore Compton, it was executed by O'Connor, and placed in position in 1857.

For many years the appointments of the Sanctuary at All Saints' remained much as they were at the day of its consecration. Latterly, however, hangings were introduced above, and on either side of the altar, whose retable supported only the two lights and vases of flowers. Last year the number of lights was increased to six, and seven silver lamps of great costliness and most beautiful workmanship, by Mr Kraal of Regent Street, were suspended from the vault of the chancel, greatly enhancing its beauty and solemnity.

It is not a little singular that, although All Saints' was the pioneer church of the ritual movement, incense has never been introduced, while all the other five points have long been in use.

Since its consecration in 1859, All Saints', Margaret Street, has had but three organists.

The first was Richard Redhead, who had been organist of the old Margaret Chapel in Mr Oakeley's time. On his assuming the post of organist at the newly-formed Church of St Mary Magdalene, Paddington, in 1865, Redhead was succeeded at All Saints' by C. E. Willing, who had been a chorister in the old chapel.

In 1869 Mr Willing was succeeded by Mr W. Stevenson Hoyte, who has lately retired from active duty, having for more than a generation filled the post of organist and musical director at All Saints'; remaining, however, honorary organist of the church and receiving a pension.

The fine organ which Hill built nearly half a century ago for All Saints' is heard to great advantage in the elaborate music which obtains at this church, the acoustic properties of the building being excellent.

Hill's instrument, when first fixed, was almost, if not quite, unique in respect of its being divided into two organs, one on either side of the chancel. Originally, the connexion between them was effected through levers running under the floor—an unwieldy arrangement which made the playing of the organ very laborious.

At St Paul's Cathedral when the organ was rebuilt in 1871-72, this system was superseded by a pneumatic connexion. Nowadays, electric action has done away with these less facile expedients.

It should not be forgotten that the Gregorian Tones to the Psalms and Canticles were first revived, after a period of nearly two centuries, at Margaret Chapel. This was in 1843, when Richard Redhead, organist of the chapel, put forth '*Laudes Diurnæ, The Psalter and Canticles set and pointed to Gregorian Tones*. With a preface on *Antiphonal Chanting*, by the Rev. Frederick Oakeley, M.A., Prebendary of Lichfield and minister of Margaret Chapel, London.'

As a pioneer this little manual did good service, and a very favourable notice of it appeared in *The Gentleman's Magazine*, for November, 1843.

In his preface Mr Oakeley traced the origin of Antiphonal Chanting to the time of Moses, and showed the probability that the Temple service was performed in that manner; indeed many of the psalms seem to point out by their construction that such was the original intention of the writer. He then followed its history through the earlier ages of the Christian Church to the time of St Gregory the Great, who, he says:

"did not introduce the antiphonal chant into Western Christendom, or even into the Roman Church, but did only gather up the fragments of our earlier antiquity, and gave shape and method to sacred strains which in the west may be directly traced to St Ambrose and St Damascus, three centuries before him, and through them unto the Oriental Church, and so to their springs in the very age of the Apostles themselves."

So carefully was the purity of the Gregorian chant preserved among the Saxons converted by St Augustine, that the abolition of them, and the substitution of other harmonies was made a matter of grave charge against Thurstan, the Norman abbot of Glastonbury. Since that time, through the whole of Europe, the ancient Plain Chant seems to have been very much corrupted until the sixteenth century when Palestrina arose, and, with him, a new and brighter era in the annals of ecclesiastical music.

From the Great Rebellion until the era of the Oxford Tracts the Gregorian tones were almost entirely superseded by the psalm chants of later composers. Since the publication of the *Laudes Diurnæ*, which performed its part in contributing to the restoration of the psalms and canticles to their proper place in the authorized musical portion of the church service, many other Gregorian psalters have been put forth from time to time, each professing to have discovered some more correct mode of rendering the ancient Plain Chant.

Besides the churches described at some length in this chapter, there are others built during the period of the Revival of which it treats, equally meritorious, but which, from exigencies of space, can only be referred to here briefly.

All Saints', Notting Hill, a very stately and abnormal stone church, built after the model of that at St Columb Major in Cornwall, from the designs of William White, was structurally completed in 1855; but owing to pecuniary difficulties was left without glass or furniture until 1861, when it was fitted and decorated under the supervision of a civil engineer. Deficient in taste as these works may have been, it is gratifying to chronicle that the religious and ritual idea on which this noble edifice was planned by its architect and founder (the Rev. Dr Walker of St Columb) was not set aside.

Among the features to be observed in All Saints', Notting Hill, are the noble arch opening from the western tower—whose outline recalls that of the Cathedral at Ghent—into the nave; the clustered columns of English marbles supporting the nave arcades, which are carried uninterruptedly across the entrances to the transepts, the superimposed space being filled with open arcades in continuation of the clerestory; the great east window designed on the model of that at Temple Balsall; and Henry Holiday's frescoes on the walls of the sanctuary. In 1878 the altar was equipped with a reredos—a noble piece of sculptural alabaster—from the chisel of Redfern. The central figure is that of our Lord, vested in alb, crossed stole and cope, seated above the Angel of the Resurrection, with hands stretched out to bless. On either side, though on a lower platform, are standing and sitting figures of Old and New Testaments saints.

In the original design the octagonal lantern surmounting the nobly proportioned tower is shown crowned by a spire to be composed of light materials.

Christ Church, Ealing, another splendid instance of individual munificence, was finished in 1852, from Sir Gilbert Scott's designs. It consists of a clerestoried nave with aisles and chancel, and at the west end is a stately steeple modelled on that of Bloxham near Banbury. Early Middle Pointed is the style of Christ Church Ealing, which has lately been sumptuously furnished and decorated from the designs of Mr G. F. Bodley.

St John the Evangelist's, Hammersmith, consecrated in 1859, exhibits all Butterfield's characteristics, including stateliness of outline.

Built of red and yellow brick, and in a style transitional from Early English to Decorated, St John's comprises a nave with aisles and clerestory, a chancel and square-ended sanctuary, and a "saddleback" tower, forming a south porch, and gabling transversely to the axis of the church, after the manner of some examples in Normandy. The nave piers are circular, and in the three-light east window is richly-tinctured stained glass with archaically treated figures and other details—an early work of Messrs Lavers and Barraud.

Butterfield superintended this glass as he did the rest in the aisles, where archaism has been indulged in without stint. The tall wooden chancel screen, also from the architect's designs, is very ugly and ponderous. To the late Mr J. F. Bentley are due the extension of the south chancel aisle to form a chapel for daily celebrations, the organ case and other furniture.

St Paul's, Bow Common, Burdett Road, Limehouse, consecrated in 1858, is a very striking specimen of a town church, and, in *motif*, takes up ground intermediate between St Mary Magdalene's, Munster Square, and St Mary's, Stoke Newington. Mr Rhode Hawkins, who at a slightly subsequent period built churches in Star Street, Paddington, and at Exeter, both at the cost of one munificent individual, was the architect.

In this instance Mr Hawkins has given us a nave and aisles of the same height, all under separate gables, a square-ended sanctuary, and a tower, forming the south porch, crowned by a spire—an octagonal broach with haunches dying on the oblique sides. An iron crown was to have encircled the spire at about two-thirds of its height, according to the architect's original design, but it was omitted in the execution.

Perhaps the ensemble of St Paul's, Bow Common, would have been improved by the equalization of the width of its nave and aisles; as it is, the former is too broad in proportion to the latter, that is to say for the "hall" plan in which the church is cast.

Were the nave and aisles of almost equal width as at St Mary Magdalene's, Munster Square, a much greater appearance of length would have been secured for the interior.*

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*A screen carried right across the church, in the manner of some West Country examples, would do much to remedy this defect.

The columns are tall circular ones, with capitals (except to that on either side marking the commencement of the *chorus*) simply moulded.

The stained glass in the great east window, by the Messrs Powell, was inserted a few years after the completion of the church. It is a remarkable composition, but one which can only be appreciated after some study. The main subject, which is the Genealogy of our Lord, as sprung from Jesse, is crossed at intervals by bands of deeply tinctured groups in miniature, producing a curious and at first somewhat perplexing effect; while in the large cusped circle above the five lights is a finely-treated Session in Majesty—a white-robed figure of our Lord against a ruby ground.

The decoration and furniture of the sanctuary were carried out in 1869 from the designs of Street.

Historically, St Paul's, Bow Common, is interesting as having been built and endowed by William Cotton, of Leytonstone, to whom, on account of his untiring exertions in the cause of East London Church Extension, Bishop Blomfield gave the honourable title of "lay archdeacon." The son of the founder, the Rev. A. B. Cotton, became the first incumbent of St Paul's, and to it, Bishop Blomfield bequeathed, on his deathbed, a gold service of Eucharistic plate that had been made for Queen Adelaide.

St Paul's, Herne Hill, originally an elaborately furnished and decorated Perpendicular structure of 1845 from the designs of two architects, Messrs Stevens and Alexander, who built a large cruciform Early English church with a spire, recalling that of Witney in Oxfordshire, about the same period, at Notting Hill, was burnt with the exception of the tower and spire in 1858. The present nave, aisles and square-ended chancel, were built from the designs of Street, in the Middle Pointed style, some Italianizing features being introduced, though the circular windows lighting the clerestory would appear to have been derived by that architect from an ancient Norfolk example. The east window is enriched with fine painted glass by Hardman, in his bolder and richer style, and the carving and other decorations exhibit much careful thought and mastery of conception. Ruskin pronounced St Paul's, Herne Hill, as it now stands, to be "one of the loveliest churches of the kind in the country, and one that makes the fire a matter of rejoicing."

CHAPTER III

Churches built during the "Inventive" or "Original Phase" of the Ecclesiological Movement, 1860 to the present Time

WHEN the Cambridge Camden Society first entered the field, it gathered its inspirations from the parish churches of the Gog-Magog Hills or down in the Fens. The town churches of Cambridge, except Great St Mary's, were not very remarkable, so the Society's only idea seemed to be the typical rural parish church, be it Early English or Decorated.

Then they had grasped certain theories, very true indeed in themselves, but like all true theories, somewhat misleading when pushed into abstract *doctrinaire* principles, such as that a church of the Church of England was to be a church, and not a preaching-house.

Well and good. It was to be a church, and not a mere preaching-house, but it ought to be a church and a preaching-house too. It was forgotten that, as the choir was for the sacraments and for the services, so the nave was for the congregation and the sermons. So Benjamin Webb, John Mason Neale, Archdeacon Thorpe, Beresford Hope and their coterie of friends were rather apt to run into narrow paths, and they planted small buildings in places in which the dictates of common sense would have told them to make them lofty, wide, ample, and capable of containing considerable congregations.

Then again, the Camdenians forgot that the trees and hedges in the country, and the houses in the town had different heights, and that the altitude of a country church would be very different from that which a church in a town absolutely required. Then they forgot too, accustomed as they were to insular principles, that breadth might often be as true an element of grandeur as length itself. Members of the Society visited the large churches of Belgian and German cities, and admired them, but forgot that something like them might be applicable to their own condition. Time went on, and they worked out of that, and continued to do so.

There was a time when an apse was thought to be a downright heresy, when the notion of a triforium would have been perfectly scouted, when the notion of groining would at once have been put down as being un-English.

The fact was that with regard to town churches, clergy and architects had, until the fifth decade of the last century, only played at them, for with the exception, perhaps, of St Andrew's, Wells Street, St Giles', Camberwell, and St John's, South Hackney (I am confining my observations to London), not a single one had been built worthy to be called a town church.

With the exception of those above-named, the churches built in and near London between 1840 and 1850 were mere repetitions of country churches, and such structures as St Matthew's, City Road, St Barnabas', Pimlico, St Mark's, Old Street, and St Stephen's, Rochester Row, beautiful as they are in many respects, would be far more in keeping with pastoral surroundings than with their present busy environments.

But a great change was at hand. Increased facilities for Continental travel had opened the eyes of such men as Butterfield and Scott and Street, who returned from their journeys with new ideas received, with their portfolios well stored with sketches, and with the determination to go no longer in leading strings.

Then there was Mr Ruskin, with his extension of the field of precedents south of the Alps; his placement of Pisan Romanesque, Florentine of Giotto's time, and Venetian by the side of English Decorated Gothic, as fit for adoption in this country, that affected the architectural world so remarkably.

The fruits of all this we have seen in the last chapter, in Butterfield's All Saints', Margaret Street, and St Matthias', Stoke Newington, and in Scott's St Andrew's, Westminster, and St Mary's, Stoke Newington; all veritable town churches, and not such as would stand equally well in country churchyards.

Old fashioned ecclesiologists, when they saw these striking and abnormal structures rubbed their eyes, and asked themselves in sober earnest whether English church architecture had come to such a pass as this. Truly, the ecclesiological movement had entered upon its original or inventive phase.

Extraordinary as all these churches were, with their comparatively temperate departures from English mediæval precedent, they were to be succeeded by one of still more revolutionary aspect, from the designs of one who had just uttered his love for the mediæval art of Northern Italy in his *Brick and Marble of the Middle Ages.*

The man was George Edmund Street, and the church that of St James-the-Less in Upper Garden Street, Westminster, built and endowed by the Misses Monk in memory of their father Dr James Henry Monk, Bishop of Gloucester and formerly a Canon of Westminster.

In religious matters Dr James Henry Monk was a sound and attached Churchman, and on more than one occasion, his pen was ably employed in her defence; although it was for the classical scholarship which he displayed that he earned the greatest reputation. As a bishop, to all works of charity he contributed largely, and for many years regularly devoted a tithe of his income to the augmentation of small livings in his diocese.

As an ecclesiologist, he was a great patron of church architecture. While Dean of Peterborough he initiated the refitting of the choir, between 1828 and 1830 under Blore, and it was while Bishop of Gloucester that he caused the church of Stapledon near Bristol to be rebuilt at his own cost from the designs of the late Mr John Norton.

Begun in 1858, and consecrated July 31, 1861, St James-the-Less exhibits, both in its style and materials a striking revolt from insular precedent, being, like All Saints', Margaret Street, a church in which the architect has stepped beyond the mere repetition of English mediæval forms, to produce a building in which a free eclectic manipulation of parts has been grafted upon a system of polychromatic construction, having its basis in the fact that London is naturally a brick town.

Although quite foreign in its Early Middle Pointed style, St James-the-Less presents no very striking departures from insular custom as regards its plan, if we except the semicircular east end and the manner in which the tower stands detached from the church, though connected with the north aisle by a species of cloistered porch. The height of the tower with its low octagonal slate spire, into whose oblique sides pinnacles die, is 134 feet, and, whether we regard its proportions, or the skill with which its materials are managed, is indeed a masterpiece.

Perhaps, next to the tower, the most cleverly treated external features of St James' are the apse, lighted by plate traceried windows of three compartments, and the up-gabling of the last clerestory bay on either side, in order to throw more light on G. F. Watts's fresco of the Doom above the chancel arch.

Within, St James' abounds in graceful detail. Among the *admiranda* being the delicately chiselled capitals crowning the strongly banded red granite columns which carry the nave arches; the pulpit, sculptured with four subjects illustrative of preaching, and seated figures of the Evangelists and Doctors of the Church; the stained glass and painted ceiling of the nave, all by Clayton and Bell; the brick vaulting of the chancel and apse; and the skilful treatment of the mixed materials, red and black bricks, stone and marble.

The late Sir Arthur Blomfield, who at the time St James' was completed favoured the style in which that church is conceived, expressed his warm appreciation of it at the close of an address delivered to the Architectural Association at the opening of the Session 1861-2.

In 1859 Mr Butterfield began his third great London church, St Alban's, Holborn, built through the joint munificence of the Right Hon. J. G. Hubbard, M.P. (afterwards first Lord Addington) and Lord Leigh, on the site of a "Thieves' Kitchen," lying between Brooke Street, Holborn, and Baldwin's Gardens, Gray's Inn Road.

St Alban's was consecrated on February 21, 1863, and, as time went on, acquired a celebrity apart from its architectural one. For this church, it will be remembered, was for twenty years the scene of the ministrations of the Rev. Alexander Heriot Mackonochie, whose strenuous career had so pathetic an ending on December 16, 1887, in the deer forest of Manore, twenty miles from Ballachulish, when on a visit to his friend, the late Bishop of Argyle and the Isles, Dr Chinnery Haldane.

Built as St Alban's was at the time when the "inventive" phase of the Ecclesiological Movement was at its height, a brief sketch of the career of its architect may not be out of place here.

William Butterfield, born in 1814, was the last survivor of a group of distinguished architects,* who, led by Pugin, brought about the changes in the character and treatment of buildings called "The Gothic Revival," and which seemed at one time destined to alter permanently the style of our buildings, both ecclesiastical and domestic. When he began work, very early in the 'forties of the last century,† Pugin was the only practising church architect of any repute. Butterfield's mind, from the first, was strongly inclined for church work. At the close of his articles he spent a considerable time in studiously visiting ancient buildings, and especially churches, throughout many parts of England. In their then neglected condition they were instinct with life, and in many ways more interesting to the student than they can ever be again, now that valuable remains have both heedlessly and needlessly been destroyed.

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*Benjamin Ferrey (b. 1810), Sir Gilbert Scott (b. 1811), Augustus Welby Pugin (b.1812), Richard Carpenter (b.1812), John Loughboro Pearson (b.1817), and George Edmund Street (b.1821).

† The writer enjoyed the friendship of this in many ways remarkable man during the last fifteen years of his life, and has in his possession a letter written by him to Miss Maria Hackett respecting the restoration of Crosby Hall, Bishopsgate Street, which Blackburn, to whom Butterfield was then (1836) articled, in Clement's Inn, was engaged in restoring.

Very shortly before his death in February, 1900, the distinguished architect sent the writer a letter penned with all his old vigour, respecting the stained glass in All Saints', Margaret Street.

This method of working led naturally to a very warm sympathy and intercourse with the Cambridge Camden Society which was then coming vigorously into existence. With many of its earliest members Butterfield formed friendships of an intimate character, which moulded his professional practice and which eminently suited his own special temperament. It was an important moment; for the ecclesiastical revival, both in theology and its architectural expression, was just beginning. In the rise of this movement Butterfield took a prominent part. He was actively engaged both in building churches and in reviving, in their arrangement and use, much that had fallen into desuetude in a colder age. Every detail, including the holy vessels and church furniture of all kinds, was to him a matter for careful study, as the *Instrumenta Ecclesiastica* show.

He lived to see the ebb and flow of the Gothic Revival; but though the use of the Gothic style in domestic and street architecture has now, for the most part, been abandoned, the principles on which the revivalists insisted influence all good designs, the right use of materials, the endeavour to express the use and purpose of a building in its external features, and Pugin's rule to "Decorate your construction, not construct your decoration"—principles now acted upon as a matter of course—all owe their acceptance to the Gothic Revival.

Of Butterfield's works the best known are St Augustine's College, Canterbury; St Matthias', Stoke Newington; St Ninian's Cathedral, Perth; All Saints', Margaret Street; St Alban's, Holborn; St Augustine's, Queen's Gate; Keble College, Oxford; and St Mary Magdalene's, Enfield, all of which display the greatest originality of conception allied with a predilection for natural polychromy.

St Augustine's College, Canterbury, is full of the simplicity which marked much of Butterfield's early work, and displays a dignity to which, with a few exceptions, he was faithful to the close of his career.

St Matthias', Stoke Newington, gave promise of the gradual growth of conceptions which, in the future, lost their hold on ancient precedent, and grew into modes of expression which were peculiarly his own.

At St Ninian's, Perth, a cathedral wearing too much of the parochial character, Butterfield had a difficult task to fulfil; his clients were instant with him to build a cathedral and nothing but a cathedral, and it is imputing no blame to suppose that the indispensable *material* towards a cathedral was not superabundant. At the same time, Butterfield seems to have been afraid of committing either himself or his patrons, and the result is that St Ninian's is neither so clever, so stately nor yet so abnormal, as sundry of his other noticeable productions. Outside, the four equal roofs of choir, nave and transepts meeting at a simple yet effective flèche give a minster-like aspect to the whole pile; and the fact that the transepts do not, in depth, extend beyond the width of the aisles is no detriment to the building.*

In the earlier period Butterfield had sympathy with Bodley, and told him that his All Saints', Cambridge, was "one of the few churches in which he could worship." It is interesting to contrast the future paths of these two masters.

Bodley, although at the outset of his career (c. 1859-65) he had shown a predilection for Continental forms as evinced in St Michael's, Brighton, and St Martin's, Scarborough, became, as years rolled on, the most conservative and sympathetic exponent of the Later Middle Pointed English School of Gothic; while Butterfield, who adhered to the earlier forms of it was increasingly overborne by a wild spirit which compelled him to the creation of a masterly and even a grotesque ugliness observable chiefly in wall-patterns and *instrumenta.*

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* Originally designed with a pair of western towers and spires, St Ninian's remained for forty years without the greater portion of its nave. When this was completed in 1890, one single western steeple was substituted for the pair at first intended, dignity being given to the façade by the transepts branching from the tower, as at St Alban's, Holborn.

The designing of All Saints', Margaret Street, was the turning point in Butterfield's career; and however severely lovers of traditional Northern Gothic may criticize it, it possesses an attraction that will last.

The large sum placed at the architect's disposal may perhaps have had a disturbing effect on his scheme of decorative colour and use of materials, but, when we remember that its conception dates back into the 'forties of the last century, it will ever remain a worthy monument of a man of strenuous power, who could make brick and stone follow his bidding, and use marble without vulgarity.

The command of too much money probably had the same effect upon two of Butterfield's later contemporary works, St Augustine's Church, South Kensington, and the Chapel of Keble College, Oxford. The interiors of both these buildings again force reluctant admiration for their power and proportions, and the extraordinarily simple means used by the architect for the production of such wonderful effects; but the exuberant colour spirit which inspired their decorations makes one deeply regret that this truly wonderful architect should, in his later days, have chosen to be so painfully aggressive, and so powerless to keep his idiosyncrasies in the background.

Of Keble College it has been remarked that, "Here Butterfield's opportunity came, but that he failed to turn it to account."

Whether this dictum is to be agreed with or not, one thing is certain, Butterfield undertook the work from a very different motive than that of making a great reputation.

The want of a college like Keble was felt to be urgent: the means at the command of the promoters were limited.

With these limited means he set to work, and succeeded in producing a complete and workable college, subsequently adding the chapel, than which, however much we may criticize certain details, there is no more grandly proportioned building of its age and class in England.

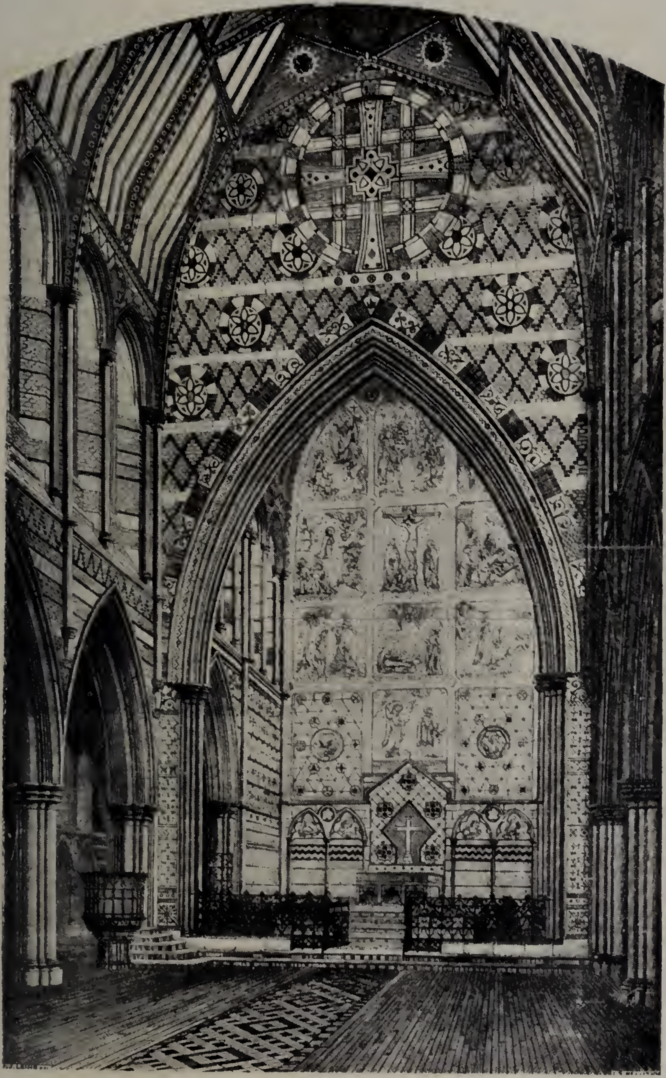
Of Butterfield's later churches on a moderate scale perhaps there is no one so pleasing, and, if I may so speak, more *reticent* as regards its colour scheme than St Mary Magdalene's on Windmill Hill, Enfield. With its western tower and square stone spire, its gracefully proportioned nave and chancel, and bold window tracery it is quite an ideal country church.

To enter upon a notice, however brief, of Butterfield's "restorations" is to open a page of history which one is glad to turn over as quickly as possible. It is astonishing how a man, who, in private conversation, professed such reverence for the works of the mediæval and Renaissance epochs, could appreciate so much and yet spare so little. The chapel of Winchester College is but a solitary instance of the recklessness and unrestrained daring to which he could give rein when in charge of an ancient building.

It has been well said of Butterfield, that an intense individuality pervaded all that he touched. He believed in his mission, and knew no hesitancy; he was essentially a creator, and when most of the paltry work of the Revived Gothic, as exemplified in the "pattern district church," has passed out of history as unworthy of aught but scorn, Butterfield's best efforts will remain, full of vigour, strength and virility, types of a strong soul—a master of his craft.

He had his own, somewhat stern, notions of architectural beauty, and adhered to them whether he were designing a village church or a cathedral; indeed, he was possessed of great principles and strong convictions which he would never sacrifice to please a patron.

In carrying out his work, Butterfield spared neither time nor trouble, and expected a like devotion from all in his employ. In truth, his singleness of purpose made him a somewhat exacting master and friend; and yet his enthusiasm, and interest in all that is true, made intercourse with



ST. ALBAN'S, HOLBORN.
Interior, looking East.
(From a drawing made shortly before its consecration)

him always stimulating and profitable, so that those who dissented from him for the moment, nevertheless greatly respected his character, because they saw, added to his professional knowledge, a depth of religious feeling and conviction which could not fail to elicit admiration.

Architecturally considered, St Alban's, Holborn, may be styled a *via media* between the dignified severity of St Matthias', Stoke Newington, and the gorgeousness of All Saints', Margaret Street. Perhaps we see Butterfield at his highest level in St Alban's, whose *admiranda* are the almost minster-like west front, inspired perhaps by that of St Cunibert's of Cologne; the effect of great space; the noble nave arcade, reminding us of that at Tintern; the arches opening into the chancel, and the great internal narthex formed beneath the western steeple; the narrow yet lofty aisles, arcaded continuously below the cinquefoiled lancet windows; the eastern wall, destitute of windows, but divided into a series of oblong alabaster panels filled with Styleman Le Strange's now historical paintings of subjects from the Litany on water-glass; the skilful yet quiet treatment of the varied brickwork; and the bold and vigorous strap-like ornamentation of the low iron chancel screen and parcloses.

The Mackonochie Memorial Chapel and the altarpiece, from the designs of Mileham and Garner respectively, are much later additions, as is the stained glass by Kempe in the southern range of lancets. For reasons with which the reader need not be troubled, I have selected the illustration of St Alban's so as to show the interior before other hands had meddled with it.

Simultaneously an even more remarkable church was being built in the parish of St Mary-the-Less, Lambeth—St Peter's, Vauxhall, from the designs of Mr J. L. Pearson, whose first London church, Holy Trinity, at the north end of Vauxhall Bridge, so aptly represents the later period of the first phase of revived ecclesiology—that namely, of clever but absolute imitation of the English Pointed church of the fourteenth century, which was, at one time, the peremptory dogma of the Ecclesiological Society.

It is not a little singular that the same architect should have been engaged, ten years later, in constructing a church near the opposite end of the same bridge, representing the architecture of the second or inventive phase of ecclesiology, for, conceived as it was when the foreign Gothic mania was at its height, St Peter's is as continental in aspect as Holy Trinity is insular.

Indeed, when viewing the apse of St Peter's from without or within, the visitor might fancy himself in Dijon or Murano, the style of the church being a mingling of the Early Pointed of Central France and Northern Italy.

It is not only for the bold departures from English precedents which it exhibits that St Peter's, Vauxhall, is remarkable, but as the first modern instance of a church vaulted throughout with stone ribs and brick filling-in. Mr Pearson, however, had previous experience of this mode of construction, for, five years before he began the designs for St Peter's, he replaced the groining of the fine old cruciform church of Stow, near Lincoln.

Besides its consistent groining, St Peter's has two other characteristics which confer a minster-like aspect upon the pile. One is the equal height of the nave and of the apsidal chancel; the other is the introduction, though differently treated, of a quasi-triforial story, both in nave and chancel. The breadth of the church might also be quoted as a fourth element.

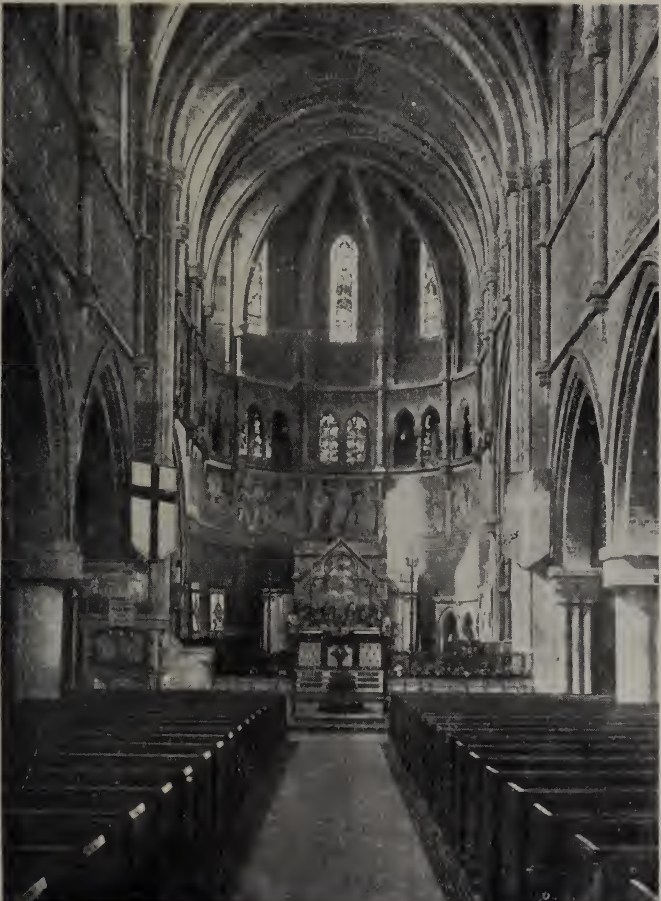
Outside, the chief features are the lean-to narthex, formed within the three deeply projecting buttresses of the west front; and the lofty clerestory lighted in the nave by large plate-traceried windows of two uncusped lights with a large foliated circle, and in the chancel by tall single lancets. Single lancets of an early type give light to the aisles and to the semicircular south-western baptistery; while at the east end of the north aisle, where for a space which includes both the span of the last bay and also the one side arch of the chancel, the aisle has been widened into a space approximately square and vaulted from a central shaft. The type of window employed here is the triple lancet, treated plate-tracery-wise.

This quasi-transept at St Peter's is one of the cleverest bits in the church, and reminds one of that eastern aisle of the north transept of Chichester Cathedral, formerly used as the chancel of St Peter's or the Sub-deanery Church, and proved by Mr Philip Freeman to have been the original Chapter House.

The pillars of the nave arcades, which are very massive, stand upon square bases with a super-pedestal very boldly annulated. They are circular, with a kind of triple pilaster applied on the aisle side to carry the vaulting, and their capitals are very boldly foliaged in a style recalling the Corinthian of classic days. Over the pillars the vaulting shafts of red Mansfield stone start from a solid corbel, dividing the triforial space into panels. One of these panels was filled by Messrs Clayton and Bell with a painting in a few simple colours—something more than a mere outline, and yet not a complete picture—like a twelfth-century illumination, but forty-five years' dirt and smoke have obliterated almost every trace of its existence.

There is, and there is not a chancel arch, so bold is the flat-faced rib which divides the nave from the chancel and springing from a triple shaft composed of a central white and side red stone shafts. The arch opening from the chancel to the aisle on the south is thrown up much higher than that on the north, so as to give full scope for the organ. The northern arch, opening into the chapel described above, is subdivided.

The apse, whose groining is a perfect triumph



ST. PETER'S, VAUXHALL.
Interior, looking East.

of architectural skill, is semicircular, and is divided in its ground story into a base-space relieved with diaper and of the same height as the reredos. Immediately below the triforium the wall of the apse is decorated by Messrs Clayton and Bell with fresco painting in seven panels or compartments devoted to subjects illustrative of the last incidents in the life of our Lord, so arranged that the Crucifixion occurs immediately over the reredos. The figures in each subject are closely grouped, and are relieved in alternate panels on a dark blue and Indian red ground. Other tinctures are employed to represent some of the accessories, but the figures themselves are, for the most part, left uncoloured, the folds of drapery, etc., being expressed by lines only.

Then at the next level we find a *bona fide* triforium of small coupled arcades each lighted externally by lancets, and, above all, is a clerestory of long single lancets filled with magnificent stained glass by Lavers and Barraud from the designs of Westlake. The whole apse recalls in a very striking manner two foreign examples, those of Notre Dame at Dijon, and the cathedral at Lausanne.

At present St Peter's, Vauxhall, has neither tower nor spire, the only representative of a steeple being a small angle turret with a four-sided slate capping, which can hardly be pronounced the most successful feature of the building. A design for a very noble tower and spire, to rise on the north side of the nave adjacent to the quasi-transept, was given in *The Architect* for October 26, 1872. In many features it recalls Mr Pearson's steeples at Dalton Holme near Beverley, particularly as regards the long reed-like shafts of its belfry stage, and St Augustine's, Kilburn.

Since the consecration of St Peter's, Vauxhall, on June 28, 1864, Mr Pearson's name has been associated with other London works, showing a return on his part to more strictly English forms, but as they belong to a period which our history has not yet reached, their consideration must be deferred.

Pearson was a man who took an absorbing interest in his art to which he devoted the study of a lifetime, and although he practised for more than half a century, his enthusiasm remained unabated, and no detail was too insignificant for him to personally design.

Meanwhile, designs were being prepared by Mr James Brooks for a group of churches to be erected in newly-formed districts of Haggerston, Hoxton and Shoreditch*—churches which, for some time to come, were to have a great influence upon our ecclesiastical architecture.

They were to be the headquarters of mission work in poor and populous localities, and, for obvious reasons, were to be of ample size, and dignified and impressive in their general effect. These conditions were admirably fulfilled.

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* Some particulars respecting the origin of these churches, all designed for a stately ritual, but whose unusual merits are of a kind undervalued by superficial observers, are given on page 132.

Some idea of the size of the three finest of these churches may be gathered from the following figures:

St Michael's, Shoreditch: Nave, 90 ft by 27 ft 9 in.; height, 42 ft to wall-plate and 70 to ridge; aisles, 12 ft 2 in. wide; chancel (including sanctuary), 40 ft 6 in. long by 24 ft 6 in.; 38 ft 6 in. high to wall-plate and 62 to ridge. It will accommodate 1,200 persons.

St Chad's, Haggerston, Nichol's Square, Hackney Road: Nave, 85 ft 9 in. by 24 ft 6 in.; 40 ft 6 in. high to wall-plate and 65 ft 6 in. to ridge; aisles, 9 ft 3 in. wide; chancel, 40 ft 6 in. by 24 ft 6 in. to wall-plate, and 46 ft 6 in. to ridge. Seating capacity, 1,150.

St Columba's, Haggerston, Kingsland Road: Nave, 93 ft by 28 ft 3 in.; height, 48 ft to plate, and 80 ft to ridge; aisles, 7 ft 6 in. wide; chancel (inclusive of tower), 50 ft 6 in. by 22 ft 9 in., and 52 ft 6 in. to vault, 80 ft to ridge. It is seated for 800, but can accommodate 1,200.

St Michael's, Shoreditch, Mark Street, Finsbury, at whose consecration on St Bartholomew's Day, 1865, Archbishop Tait, then Bishop of London, took exception to certain ornaments of the church and the ministers thereof, is most stately, very lofty and very long. Together with the contiguous block of clergy-house, convent, and Hospital of St Mary at the Cross, it forms one of an assemblage of buildings which come as a welcome relief to the utter meanness and ugliness of the environing district.

The material of St Michael's is yellow brick, banded with red, and its style a mingling of First and Second Pointed.

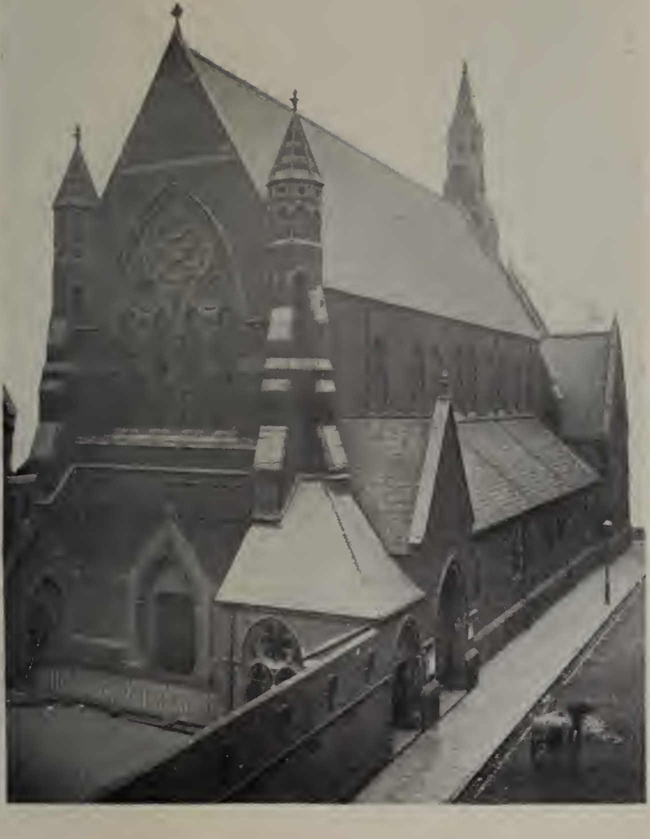
One feature noticeable, not only here but in all the other churches of this group, is the grand mass of roof planned with truly artistic ability; another, the almost total absence of buttresses; a third, the great dignity lent to the western façade by its flanking turrets into which, as well as the graceful and appropriate spirelet at the junction of the clerestoried nave and the square-ended chancel, stone is skilfully blended with the brickwork.

Access to this spirelet, an agreeable change from the usual gabled bellcote, is gained by a picturesque circular staircase turret, which, as well as the noble appearance presented by the eastern elevation, should be remarked by people of taste.

A sensible chimney-shaft, and not a wretched makeshift disguised in a cross or a pinnacle, rises from the chancel wall against which the sacristy abuts.

Some of the features in St Michael's have a somewhat North Italian air, notably the great east and west windows whose lights are pierced "plate-tracery-wise" in the stonework.

Nor is the interior less remarkable. Five very lofty arcades of simply moulded arches on cylindrical columns divide the nave from its aisles; and



ST. MICHAEL'S, SHOREDITCH.
From the South-West.

there is, in addition, a narrower western arch whose mouldings die off into a pier in lieu of a column—a very favourite feature with Mr Butterfield, to whose work there is much in Mr Brooks' that bears a striking resemblance.

We observe such features ot the "school" in the treatment of the aisle roofs which are raftered with plaster between; in the arrangement, more subdued, however, of the patterned brickwork above the double chancel arch which springs, as at St Matthias' and All Saints' from corbelled shafts; and in the treatment of the chancel and sanctuary.

Observe the reredos, a work of Earp, and the joint memorial, by the Rev. T. Simpson Evans, Vicar of Shoreditch, and Robert Brett, to a daughter each had lost during the building of the church; the (but lately) completed stained glass by Clayton and Bell in the noble five-light east window; the gracefully grouped shafts supporting the arches between the chancel and its aisles, and the grilles behind the stalls.

The adjacent Hospital of St Mary at the Cross should not be left unvisited, if only to see how differently two architects of genius can manipulate a building of this kind. The older portion, including the chapel, whose graceful semicircular apse constitutes a charming feature in the group, is Mr Brooks' work, and in a Franco-Italian version of First Pointed; the other and more recent portion, including a very cleverly contrived entrance, is in a kind of Late Flemish Gothic, from the designs of Mr John D. Sedding.

Visitors are welcomed by the Sisters on presentation of their cards.

The second church of this group, St Saviour's, Hoxton,* was built through the untiring zeal and energy of the late John Thomas Jeffcock, of Oriel College, Oxford, afterwards rector of St Peter's Collegiate Church, Wolverhampton. It was consecrated on Ascension Day, 1866. If not quite so grandly dimensioned as St Michael's, St Saviour's, for its size, is very dignified. The western front, lighted by a large plate-traceried rose window, recalling the "Dean's Eye" at Lincoln Cathedral, towers finely above the houses in Penn Street, at the corner of which and Northport Street, on a plot of ground very restricted in length, the church stands.

The nave and chancel, the latter terminating in a bold semicircular apse lighted by thirteen lancet windows, are contained beneath one line of roof, a graceful bell-turret and flèche marking the junction of the two members. In the aisles the lancet windows are very small; in the clerestory they are tall, and alternate with two smaller ones which are surmounted by a foliated circle. By this means monotony is avoided.

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* This church attracted a considerable share of public notice last summer in consequence of the refusal of its Vicar, the Rev. G. W. Hockley to vacate his benefice, when he was apprised that his successor, nominated by the Crown, would not continue the services on the same lines as those which have for many years given satisfaction to the congregation.

The architect's treatment of this red and yellow brickwork at St Saviour's is a proof that neither elegance nor good arrangement need be sacrificed in the use of an economical material when employed by a master hand.

Interiorly, the architect, desirous of obtaining the greatest idea of length possible under the conditions of site, has attained this by omitting the chancel arch, and by carrying the stringcourse above the pier arches completely round the church without any break, emphasis being given to the chancel and sanctuary by the roof, which in those members is ceiled, whereas in the nave we have a close succession of semicircular ribs with tiebeams.

Five arches compose the arcade, one of them serving for the chancel, the piers supporting them being composed of eight amalgamated stone shafts with conventionally foliaged capitals.

This arcade in St Saviour's, Hoxton, is formed of two orders, the inner one being of stone, and the outer one of red brick; but, as there are no dripstones to the arches, some contrast is needed between the latter and the walling, which is of the same material and colour, to remove a certain appearance of baldness.

The fourth column on either side is elevated upon a plinth so as to bring its base on to the floor of the *chorus cantorum* which is raised three steps above the nave and formed within the easternmost bay. This bay is somewhat narrower than the others, a low wall surmounted by a metal grille being returned across the west end with gates. Combining on the north side with the pulpit, this wall composes a very substantial, and at the same time graceful separation between the nave and chancel.

The furniture is appropriate,* and on either side of the reredos, which contains a sculptured group of the Ascension filling three stilted arcades beneath a gable, are wide shallow arcades filled with paintings in the Italian style of the fourteenth century by Mr N. H. J. Westlake. The standing figure of Our Lord in the central lancet of the apse clerestory is by Clayton and Bell (c. 1866); those of the Evangelists on either side are by Lavers and Westlake, who have set off the deep rich tinctures employed in the draperies by simple greenish-white backgrounds devoid of canopy work.

St Columba's and St Chad's, Haggerston, having several points in common, it will be convenient to describe their leading features in the face of each other, indicating the points of strong likeness and equally strong dissimilarity existing between them.

Their material is red brick—to the exigencies of which material their design is in every respect subordinated—and their style Early Pointed, as developed during the first quarter of the thirteenth century in north-eastern France.

When St Saviour's, Hoxton, was opened, the chancel was temporarily fitted with stalls, etc., taken from Worcester College Chapel, Oxford, which had recently undergone rearrangement and decoration at the hands of William Burges.

Both churches are cruciform, but as their transepts have no projection beyond the line of the aisles, neither church appears so in the ground plan.

Externally, this is no detriment to the general effect, the transepts being sufficiently long to ensure an air of simple, quiet dignity, while within they constitute an element of grandeur without appearing mere useless excrescences.

The cross form has, however, been differently worked out in the two churches.

At St Columba's the crux is groined for a central tower, which rises but little above the roofs at present. Here the four tower arches rising from slender filleted shafts produce an effect of grandeur wanting at St Chad's, where provision is made for the bell at the intersection of the four limbs in a timber turret of very open character with a pyramidal slate capping. The extreme awkwardness attendant upon roofing the crux, when there is no central tower, probably led Mr Brooks to minimize the cruciform character of St Chad's by prolonging the nave roof—which is polygonal and boarded, with projecting ribs running down the walls at intervals in a not very graceful fashion—across his transepts. These open from the nave by arches reaching almost to the top of the clerestory, but there is no corresponding western arch to the transeptal space.

The two-bayed chancel of St Chad's terminates in a semicircular apse of fine sweep, the whole vaulted in brick. At St Columba's the tower forms the chancel; the eastern limb, which abuts so grandly upon the Kingsland Road, constitutes the sanctuary. This is square-ended. But the architect, by giving its brick vaulting a double cell, and by starting its ribs from a slender shaft between the two eastern lancet windows, has imparted a quasi-apsidal form to it—treatment which may have been suggested to its designer by the east ends of St Cross, Winchester, or St Honorine, Graville, near Havre.

The lierne-vaulting of the chancels of both these churches is very peculiar, resembling that of the ancient examples alluded to, in that, carrying out the idea of stilting, the architect has not commenced his vaulting till a height of from 10 to 15 feet above the wall-plate is reached, thus gaining so much additional height to the eastern limb.

To counteract the thrust of this vaulting, thickness of walling is alone relied upon, no buttresses being used either to chancel or nave, even in cases where, as at St Columba's, ample unoccupied space exists on the site, and where many architects would have preferred to break up the long unpierced aisle wall in this manner.

The form of vaulting used in both these churches, requiring but little centring, there is considerable saving in the cost of groining, and the face of the spandrels being, as observed just now at St Columba's, slightly curved, each course of bricks forms a kind of arch from rib to rib.

At St Columba's the extremely domical section of the sanctuary vaulting has the effect of causing the central boss to totally disappear when the visitor is but a little way down the nave, and this, taken in conjunction with the size of the cells, has no small share in diminishing the appearance of length about this limb of the church.

Here the whole space eastward of the nave is groined, the transept roofs taking a barrel shape with stone ribs sprung from slender attached shafts. The space beneath the tower has a quadripartite or four-celled vault.

St Columba's is entered by a very cleverly-contrived north-western transept groined in brick, though not rising to the full height of the clerestory, and an extremely pretty feature in it is the unglazed quasi-triforium window above that bay of the nave into which it opens. The architect's idea for this very effective bit was possibly borrowed from the nave of Modena Cathedral in Lombardy, where, although there is a triforium stage above the arcades, the space between it and the aisles never appears to have been vaulted. The trellis-like ornamentation in brick of the eastern wall of this little transept at St Columba's should be especially noticed.

St Chad's is entered from the west end by a low lean-to narthex, the external doors being placed north and south, and the western wall relieved by small foliated and glazed circles.

We now come to that feature which lends such character to the interior of a church—the nave arcade. At St Chad's the inner order of the three arches composing it is of stone and the outer of brick, and the columns are rather stunted cylinders with narrow and, as yet uncarved, capitals.

At St Columba's the five nave arches are moulded entirely in brick, stone being used only for the dripstones. They are most graceful, and accord very happily with the stone columns which are of the "compound" type, viz., four slender shafts disposed around a cylinder, but just detached from it, and with the connecting bands cut from a single stone. The responds, or half-piers at the west and east ends of the arcades, are, however, of red brick, crossed between the rings connecting the half-cylinder with the small shafts by stone bands—treatment undoubtedly pretty, and, forty years ago, novel.

In both churches the nave aisles are destitute of windows. At St Columba's they are spanned at intervals by half-arches of brick brought down upon corbels, so as to space out panels intended for pictorial enrichment. Both churches, therefore, are dependent for light upon their west ends and their ample clerestories.

The west end of St Columba's is a truly grand composition in two stories, there being five lancets in the lower tier, and three in the upper surmounted by a small cusped circle. The whole arrangement reminds one of that prevalent in the great thirteenth-century minsters of Yorkshire.

ST. COLUMBA'S, HAGGERSTON.

St Chad's has, above its lean-to western porch, a couple of large windows, each composed of two plate-traceried lancets and a circle. The same type of window serves for the clerestory of either church.

In St Columba's the clerestory window appears above the arch opening into the north-west transept in the manner which I have described.

A strange feature occurs in St Chad's, where the four groups of clerestory windows do not range with the voids or supports of the three bays below, but are placed between them. For either transept here a triplet of lancets surmounted by a plate-traceried rose is employed, while in the same position at St Columba's we find a rose above two short, two-light windows, featuring those in the clerestory.

Throughout the chancels of both churches, and in the graceful brick-vaulted apsidal chapel opening out of the south transept at St Chad's, the simple lancet prevails.

St Columba's does not boast much stained glass, and that is not very successful. The best is in the two narrow lancet lights of the north-west transept, in which The Fall and The Redemption are illustrated in small parallelized groups by Messrs Clayton and Bell, to whom are likewise due the large single figures in the apse at St Chad's of The Majesty between the Blessed Virgin and the Patron.

The figure of the Virgin was inserted by the Marys of England in response to an invitation from the daughter of the late venerable Vicar, the Rev. W. R. Sharpe.

The student of all these striking and abnormal contributions to London ecclesiology will easily discern that dignity and grandeur of proportion, solidity of construction, and general air of religiosity, have been the qualities mainly insisted upon in their capacity of town churches.

Upon elaboration of detail, either within or without, little or nothing has been expended, but this is in no case detrimental to the ensemble. In no case can it be said that the altar has been gilded at the expense of the roof-tree, for except those absolutely necessary at the outset, the *instrumenta* of worship have been provided from time to time as means allowed. While exceedingly simple and severe, they are of a style quite *sui generis*, the architect having infused into them a spirit of originality which just hits the happy mean between the common place and the bizarre.

Admirers of architectural grouping will not fail to note the fine assemblage of sacristies, clergy-house, church-house and schools which compose two sides of the courtyard on the north side of St Columba's. The mortuary chapel, built upon a cloistered passage on the eastern side of the north-west transept, is a questionable addition by a clerical amateur.

The architect of these remarkable churches first came prominently before the public in connexion with his very clever remodelling of the parish church of St Mary's, Haggerston, and though none of his subsequent work did much to further his reputation, there are several that would have established it as securely. I refer to such churches as St Andrew's, Plaistow, a noble stone structure in Early Pointed, recalling St Columba's in some respects; the Church of the Transfiguration, at Lewisham, a grand mass of red brick, very much in the style of St Chad's, but without either transept or apse; St John the Baptist, Holland Road, Kensington, cruciform, apsidal and reminiscent of the Early English of Yorkshire; St Mary's, Hornsey, in which Brooks deserted his style of predilection for the Perpendicular; and a very clever readjustment of St Margaret's, Lee, near Blackheath, a tolerable Early English church built on the *motifs* of the Temple Church and the Lady Chapel of Salisbury Cathedral, in 1841.

In almost all cases the details used by Brooks were those of the Early Gothic of Central and North-eastern France, but they were the elements only; the finished work was the architect's own.

Though a practitioner of the Gothic Revival period and a builder of Gothic churches, Brooks had a robust contempt for precedents when they interfered with his independence as a designer.

Like his great contemporary, Butterfield, he professed to follow the spirit rather than the letter; but it might reasonably have been doubted whether his strong common sense would ever have allowed even the spirit of mediævalism to interfere in any practical matter, were it not that he, once at least, built a great mansion with crenelated parapets and pointed windows.

In strange contrast to Brooks' Haggerston churches stands one built under the same scheme of ecclesiastical extension in that parish, St Augustine's, York Street, Hackney Road. It was finished in 1867 from the designs of Henry Woodyer, a pupil of Butterfield, and if not so striking, so abnormal and so full of exuberance and fancy as sundry of his other productions, notably St Michael's, Tenbury, St Raphael's, Bristol, Christ Church, Reading, and the exquisite chapel attached to the All Saints' Convalescent Home, Eastbourne, is withal very stately, and is only another proof of how he could mould English Decorated Gothic in his own fashion without allowing it to lose its individuality.

St Augustine's is worth visiting for the sake of its reredos, perhaps one of the stateliest and most beautiful works of its date in London. Designed by Woodyer and executed by Nicholls, it consists of five tall gabled compartments, raised upon a gracefully diapered plinth, and containing very thoughtfully chosen figures. In the central niche is the Holy Rood with SS. Mary and John; on the left St George, the Patron of England, and St Augustine (of Canterbury) the patron of the parish; on the right St Leonard, the titular saint of the old parish of Shoreditch, out of which that of St Augustine's was carved, and St Paul, the patron of the diocese. The whole was coloured a few years ago under the direction of Mr R. A. Briggs, F.R.I.B.A.

In the five-light geometrically traceried window above the reredos, Messrs Shrigley and Hunt have made a commencement of excellent stained glass.

Three churches built in and near London from the designs of Sir Gilbert Scott, about this time (1858-1865), deserve mention as scholarly, rhythmical and harmonious, if not particularly original works—St Matthias', Richmond, St Stephen's, Lewisham, and St Clement's, Barnsbury.

In the two former Sir Gilbert's leanings towards foreign detail is evident, chiefly in the foliaged ornament, and in the employment at St Matthias' of the apse.

St Matthias', Richmond, consecrated August 7, 1858, is transitional between First and Second Pointed; St Stephen's is purely First Pointed with just a *soupçon* of Second in the windows of the transeptal chapels.

At St Matthias' the columns supporting the nave arcades are slender cylindrical ones, with capitals sculptured in foliage. At St Stephen's they are stouter, alternately circular and octagonal, and the leafage of their capitals, in a bold Corinthianizing style, recalls that in the churches bordering the Oise, between Creil and Paris. I refer to such structures as the village churches of Cires, Mello, Nogent-les-Vierges, Villers St Paul, Champagne and Auvers, in all of which the later twelfth-century French style is seen displayed in its noblest and purest form.

St Stephen's, Lewisham, must be considered Scott's best work of this period in London, as it is less coldly correct, more like a true labour of love, and not merely a routine example of office work.

Much is owing, no doubt, to the furniture of its chancel,* and to the stained glass, with which every window is filled on one uniform plan by Messrs Clayton and Bell.

Judged by the present standard, this glass would not, I suppose, be styled first-rate, still, it affords a clear and convincing proof of the importance of a fixed scheme, carried out in the same style and by the same eye throughout the church.

In the eastern and western triplet of lancets, the subjects are placed, agreeably to mediæval precedent, within medallions, while in the lancets of the clerestory is a series of English saints standing against a simple white background of flowered quarries, which enables their fine tinctures to assume a jewel-like brilliancy.

St Stephen's, Lewisham, was consecrated in March, 1865, and on July 14 of the same year another London church, by the same architect, was ready for occupation, St Clement's, Arundel

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* The reredos is a graceful Cenacolo designed by Buckeridge and sculptured by Redfern.

Square, Barnsbury. Both churches were the outcome of individual generosity.

St Stephen's was built and endowed by the Rev. S. Russell Davies, M.A.; St Clement's by Mr George Cubitt, M.P., now Lord Ashcombe.

Like St Stephen's, St Clement's is in the Lancet style, but built of red and yellow brick and cast in a more distinctly English mould.

Laterally, no good view can be obtained of the great length of St Clement's, Barnsbury, but its principal façades are seen to great advantage.

The eastern one has a triplet of lancets with attached and banded shafts, surmounted by an oval window. The western, containing the principal entrance, presents four bold lancets and a seated figure of the patron saint within a vesica, above which is a massive stepped and gabled bellcote pierced for three bells. The only good view of St Clement's can be had from Ellington Street, Liverpool Road, whence, standing as it does on slightly rising ground, the church, inclining slightly to the south-west, has a very dignified appearance.

The nave is of six bays, but would have been improved had Sir Gilbert Scott limited it to five, covering the space occupied by the most westernly bay by a lean-to narthex or some such similar erection. Six bays of simple brick arches on cylindrical columns, and the same number of tripled lancets to aisles and clerestory, impart an air of monotony to the interior which might have been mitigated by the employment of a complex or varied type of column, but the general effect of the interior is dignified, improved of late years by the decoration and ritual improvement of the sanctuary.

The lancet windows at the east and west ends of the church contain stained glass by Messrs Clayton and Bell, in which it is interesting to note the difference between the style of their work of 1865 and that of thirty years subsequently.

Both windows were the gift of Lord Ashcombe, that in the western lancets having been inserted by him to commemorate the coming of age of his eldest son (c. 1894).

Architecturally considered, St Clement's, Barnsbury, was a gain to art in this part of London, the churches previously erected in the vast parish of Islington having been for the most part of very questionable character.

Ritually, St Clement's was considered at that time a great advance upon what was then accepted as the standard in a parish which for half a century had been under Evangelical rule. There was a surpliced choir, and the incumbent, the Rev. Mr Harrison, gave his people as decent a type of service as could be hoped for under the circumstances.

A group of churches erected between 1867 and 1877 in the north and north-east districts of London from the designs of one architect deserve notice. They are St Matthew's, Upper Clapton; All

Saints', Lower Clapton; St Saviour's, Walthamstow; and All Saints', Stoke Newington. Of these the first two may be taken as typical of the style of their author, Mr Francis Dollman, a pupil of the elder Pugin, and who had, as fellow-students in the office of that pioneer of the Gothic Revival, the celebrated son Augustus Welby, Benjamin Ferrey, and T. Talbot Bury.

Mr Dollman was an authority on St Saviour's Cathedral, Southwark, to which he devoted many years of patient study, and in 1881 put forth a valuable monograph upon that noble, but at divers times sadly misused, pile, which our own day has not only seen restored to much of its pristine magnificence, but raised to cathedral rank.

St Matthew's, Upper Clapton, one of those splendid instances of individual munificence that have been so frequent since the Revival, was completed in the spring of 1869. A graceful Geometrical Decorated structure of stone, it occupies a commanding site in Mount Pleasant Lane overlooking High Hill Ferry on the river Lea, and the not far distant forest of Epping. Consequently it forms a very conspicuous feature in the landscape from the level ground between Clapton and Walthamstow.

The steeple which stands on the south side of the chancel (a five-sided apse projecting beyond), is strikingly beautiful and in some points reminiscent of a Lincolnshire example. It contains a sonorous peal of eight bells by Warner, the tenor of which bears the following inscription: Vox mea, vox vitæ; voco vos ad sacra, venite!

The apse, which is gabled on each of its five sides, is lighted by as many long two-light windows geometrically traceried. The nave has a clerestory of small lancets, and the aisles, from either of which a porch projects, are under separately gabled roofs, not a very happy arrangement, perhaps, when there is a clerestory.

Within, there is much delicate carving to the capitals of the complex Mansfield stone columns and elsewhere, by Forsyth, and stained glass by Powell. The glass in the windows of the apse is quite unconventionally treated, the groups, instead of being arranged in one or more rows of canopied compartments, being contained in oblong panels placed close to each other. Each window has ten groups so arranged and forming quite a compendium of Biblical history. As a whole, this glass in St Matthew's, Upper Clapton, takes some time to study, and is best seen in the afternoon when the sun is off it, and although its drawing and coloration may seem strange to those accustomed to the more conventional methods, it impresses one with the idea of its having been the work of persons receptive of new ideas, and really eager, in striking out a new style of work, to produce beautiful objects.

Less abnormal, but no less beautiful as regards its tinctures, is the glass in the grandly thrown up west window, much silvery work being employed in the canopies to the figures which are those of the Twelve Apostles. The single figures in the clerestory lights are similar in style, but it is not possible to speak in terms of approbation of the greater portion of the glass in the aisles.

Much more masculine and vigorous in style is Mr Dollman's other Clapton church, All Saints', Blurton Road, the first stone of which was laid by Mr Beresford Hope, October 29, 1870.

Here we have a lofty clerestoried nave with lean-to aisles and square-ended chancel, carried out in a somewhat Early Northern French version of the thirteenth-century style, the clerestory windows being large ones of two lights with plate-traceried circles. The finest part of the exterior is the east end of the chancel, which has a large window of five lights geometrically traceried, and as the ground slightly declines in this direction, a greater elevation, productive of much majesty of effect, is obtained.

The steeple which will hereafter rise on the south side, forming a porch to the aisle, has not even been commenced, but it is to be hoped that something striking and abnormal will be the result. One would be inclined to prompt something after the manner of those graceful towers, with long, reed-like shafts to their belfry stages, such as abound in the neighbourhood of Caen ; and should a gabled termination be decided upon, the whole would not only constitute a pleasing and novel feature in the view of the church from the low-lying ground to the east, but would afford an agreeable relief from the somewhat commonplace prettiness of the sharp spires in the locality.

Within, it is easy to trace in certain details and features of All Saints' the same hand that designed St Matthew's. Here, however, there are no tall, graceful Mansfield stone piers, of complex shape, with coronæ of delicately carved foliage, but short columns of the plainest cylindrical form ; walls of red brick, patterned with black, and a general air of greater austerity. But if that grace of style, which is everywhere conspicuous at St Matthew's, is wanting at All Saints', its absence is more than atoned for by an air of greater devotion, heightened by the Catholic appearance of the most sacred part of the church, whose reredos, from the chisel of Earp, is of such exceptionally beautiful character that an illustration of it is here given.

Between 1869 and 1872 two very noble and remarkable churches, but curiously unlike, were in progress at Kensington, viz., St Mary Abbot in High Street, on the site of what Bishop Blomfield designated the ugliest church in his diocese, and St Augustine's, on a plot of ground between two blocks of palatial residences then rising in Queen's Gate. Sir Gilbert Scott was the architect of St Mary Abbot, Mr Butterfield of St Augustine's.

In designing the former * Sir Gilbert's mind

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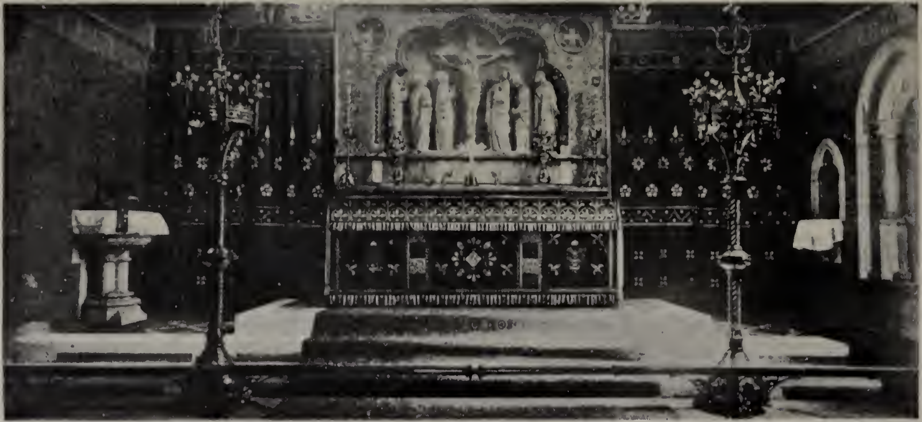
*Completed, with the exception of the tower and spire, in 1872.



ALL SAINTS' CLAPTON. The Reredos.

would appear to have been influenced by studies of such noble old Scottish examples as the west front of the Cathedral at Dunblane and the nave of the Abbey at Paisley. But through the whole of St Mary's we perceive that spirit of academicism, that fearfulness of overstepping the limits of conventionalism, from which the architect could never free himself. Kensington Church must, however, be pronounced a truly majestic edifice, worthy in every way of the old Court suburb.

The style is Sir Gilbert's favourite one, Transition between Early English and Decorated, but with the exception of the double transept which gables out of either nave-aisle at its eastern extremity, there is nothing abnormal in the plan of this church. The treatment of the east end, where an incipiently traceried lancet is introduced on either side of a three-light window, as in the Westphalian Cathedral at Paderborn, is refreshing, as is the inner plane of tracery to three great pairs of lancets at the west end. There is a good nave arcade with pillars, alternately octagonal and clustered of four shafts, and a continuous clerestory of two-light windows. Here Messrs Clayton and Bell, to whom the whole of the stained glass (carried out on one carefully prepared scheme) is due, have placed single figures in brilliant yet refined tinctures upon grounds of white and gold flowered quarries, except in the most westernly window on either side, where the wings of angels make a groundwork of rich positive colour.

The roof of the nave, quadripartitely groined in wood, similar to that in the same architect's cathedral of St Mary's, Edinburgh, has quite a minster-like effect.

Of equally cathedralic dimensions is the south porch. The scroll work on the doorways is particularly fine. Should the valves be thrown open to their fullest extent, the views across the nave appear exceedingly striking from this point. A long vaulted cloister connects the porch with the street, but it cannot be said that this later addition, however useful it may be, is an improvement to the architectural ensemble of the church.

Externally, remarkable solidity and loftiness of construction give dignity to Kensington Church, skilful grouping of parts add considerable picturesqueness, and the careful treatment of detail satisfies the eye, as it passes from the mass to examine some individual feature with attention.

Internally, the effect is grand in the extreme. We miss, indeed, some particulars which we would gladly see added, *inter alia*, a lofty but light chancel screen. But this defect is insignificant in comparison with the constructional grandeur of the church, its costly embellishment and general propriety of arrangement.

Of the steeple,* which rises at the extreme north-east angle, it is not too much to say that it is one of the grandest and most successful of Sir Gilbert's works. The banded spire, springing from the pinnacled tower very gracefully and reminding one not a little of St Mary's, Oxford, attains the height of 278 feet.

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* Completed in 1881. Here is a fine peal of ten bells. Eight of these were cast in 1772 by Janeway. He had a foundry at Chelsea, between 1750 and 1800, and his bells were reckoned

Of the ancient parish church of Kensington* nothing is known. It was in all likelihood dedicated to St Mary, and, when annexed in 1111 to the Abbey of Abingdon, received the additional epithet of "Abbots," which it still retains. The first Vicar named in Newcourt's *Repertorium* is Roger de Besthorp, *vel* Westhorp, A.D. 1260.

In 1683 the parishioners, finding their church too small for the increasing population, built a new

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very good. The tenor, in the key of E, weighs 21 cwt. The sixth bell bears an inscription of a pagan tendency:

"The ringers' art our grateful notes prolong,
Apollo listens, and approves our song."

Perhaps this is better than such rubbish as the following, which occurs on a bell at Pilton, Devon:

"Recast by John Taylor and Son,
Who the best prize for church bells won,
At the Great Exhibition
In London 1. 8. 5. and one;"

or the following, which, considering the nature of the church (Sherborne Abbey), is little better:

"We hang here to record
That the choir was restored
In the year of our Lord 1858."

The remaining two bells of the peal at Kensington were added in 1879.

* Written "Chenesi-dun" in *Domesday Book*, and "Chensnetuna" in other ancient records.

aisle on the south side, and then, in 1695, determined on pulling down the north aisle and chancel and building others of larger dimensions. In the following year the resolution was made, to pull down the whole church with the exception of the Gothic tower. This was done, and a new structure erected, but with so little skill, apparently, that by 1704, the walls having cracked and the timbers being found too weak, a large part of the church was taken down to the ground and rebuilt. In 1772 the church was again thoroughly repaired, the ancient tower taken down and an ugly brick affair of no merit whatever erected in its place.

The parishioners seem to have been ill served by those they employed, for in 1811 the building had fallen into a bad state and £5,000 had to be spent to make it fit for its purpose. This building was removed, as we have seen, in 1869, and in the following year was laid the foundation stone of the present church, one of which the parish may be justly proud.

Weever, in his *Funerall Monuments*, has preserved a few of the epitaphs that were in the old church, including one in memory of Richard and Elizabeth Schardeburgh, 1453, and another appertaining to Philip Meawtis, one of the secretaries to Henry VII and VIII who died in 1510.

Many memorials from the old church are preserved on the walls of the present one. The pulpit, a nice piece of *intarsiatura* work, is from the former edifice.

St Augustine's, Queen's Gate, of which the nave was opened in 1871 and the chancel in 1876, when the church was consecrated, is not only an admirable instance of how greatly Butterfield valued the aid of colour both for the exteriors and interiors of his buildings, but is perhaps the most original work he ever designed.

Externally, its most remarkable feature is the west front, which, instead of assuming the customary gabled form, is quadrangular and surmounted by a picturesque but massive gabled bellcote pierced for two bells. In this instance the architect seems to have taken as his *motif* one of those great rectangular brick belfries met with in the South of France in the neighbourhood of Toulouse, as, for instance, at Montgiscard, Villefranche and Villenouvelle.

The interior, very lofty, very long and very wide, is without doubt a noble conception. Stout cylindrical columns, formed of red and white stone in alternate layers, carry the four great wide arches and the much narrower western one, the last being treated, as in all this architect's churches, except at All Saints', Margaret Street, as a species of internal narthex, and is kept free from benches. A huge quatrefoil in the spandrel of each arcade contains a figure in tile mosaic. The clerestory of coupled windows to each bay is truly grand, and the manner in which the arch opening into the chancel is kept low, while the wall space above it is pierced with a large four-light window—the openings being, of course, unglazed—is a master stroke of genius. The same arrangement is to be observed in St Mary's, Edmonton, a later work of Butterfield's, where, as at St Augustine's, the nave and chancel are to be uniform in height.*

Throughout the church the architect's treatment of his brickwork is most masterly, that in the spandrels of the great arches separating the nave from its aisles being stamped out in a delicate pattern and gilded.

It is quite impossible to speak in praise of the high iron screen placed, twelve years after the consecration of this church, within the chancel arch. It is sadly lacking in that grace which characterizes Butterfield's earlier screens in the same material at St Alban's, Holborn, and the colouring of it is puerile in the extreme. The same remarks must apply to the series of paintings in the shallow foliated arcades which line the windowless walls of the aisles.† Never was such a grand opportunity for the introduction of belts of frescoes, which might have been entrusted to some great artist of the day, sacrificed.

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*St Mary's, Brookfield, Highgate, in progress about the same time as St Augustine's, was to have had a chancel of the same height as the nave. Unfortunately, Mr Butterfield's designs were interfered with and the present poor and feeble chancel added by another hand. Had St Mary's been carried out in accordance with the original plans, it would have been second to none among the works of its architect.

†These arcades do not appear to have formed part of the original design, but were introduced later, to accommodate the abovementioned unsatisfactory pictures.

In examining such structures as St Augustine's, Queen's Gate, and its contemporary, the Chapel of Keble College, Oxford, it is difficult, with a designer of such genius and originality as Butterfield, to estimate how much of his departure from accepted conventionalities of form and arrangement is due to conviction and how much to accident. It is difficult to conceive how an architect, with a keen sense of beauty and fitness, could have tolerated such unfortunate items of furniture and decoration as those just censured. That the guiding principle of Butterfield's taste, especially in his later works, was rooted in a determination to be singular, must be patent to everyone who has studied them, and on that principle he acted at any sacrifice, whether of tradition, convenience or grace. Yet the sanctuary and its *instrumenta* are treated with consummate skill and grace, and the precious marbles and other costly materials with which the walls are lined up to the levels of the windows, are selected and blended with a taste that leaves little to be desired. Indeed, in point of sumptuousness, the holiest part of few London church interiors can compare with that of St Augustine's, South Kensington.

How grandly the five-light east window with its geometrical tracery is thrown up! Yet it is to be regretted that stained glass of cooler tinctures was not inserted in it. But if it is not possible to speak in terms of unqualified commendation of the stained glass here, nothing but praise can be awarded to that in the clerestory of the chancel with its full-length figures of the Latin and Greek Doctors, and to that in the four great lancets at the west end, which, to be thoroughly appreciated, should be viewed under conditions of a fine sunset.

All is by Gibbs from the designs of the architect; for Butterfield, however mistaken he may have been in his ideas of drawing and coloration, was, like Pugin and Carpenter, very solicitous that the stained glass in churches of his designing should be in keeping with the architecture. The pity is that more of our architects were not equally solicitous. Thus we might have been spared much of the rubbish that has been turned out of the workshops of stained glass manufactures within the lasty sixty years.

Such is a brief account of St Augustine's, Queen's Gate, in estimating the value of which posterity may find something to smile at as eccentric, something to deplore as ill-judged, and much that will astonish as daring, but nothing to despise as commonplace or mean.

With the exception of the very clever remodelling of the interior of St Thomas', Upper Clapton—a late Georgian structure of nondescript architecture—on, as far as circumstances permitted, the *motif* of San Clemente at Rome, the only contribution of William Burges to the ecclesiology of London, is St Faith's Church, Stoke Newington.

William Burges, one of the greatest architectural geniuses the nineteenth century produced, was born in 1827, and at the age of seventeen entered the office of Edward Blore,* to whom he was articled.

The strong impression he acquired, during his continental tour of 1850, of the suitability of French mediæval work for modern uses, never lost its influence on the mind of Burges.

In 1855 he competed, with Henry Clutton, for the Church of Notre-Dame-de-la-Treille at Lille,† and though their design, based upon a study of the Church of Our Lady at Châlons-sur-Marne, gained the first prize,‡ Clutton and Burges were most unfairly excluded from erecting it, their work being subsequently mauled and patchworked by l'Abbé Martin, who ought to have known better, and a

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*The architect of several unsatisfactory London churches built between 1830 and 1850, but a wonderfully clever draftsman. He was engaged by Britton to illustrate certain volumes of his *Cathedrals*. Burges was so profound an archæologist that he used to jeer at poor old Mr Blore for declining to give his opinion on the age of a wall because there were no mouldings in it, saying he should have known by the size, working and banding of the stones, and by the mortar joints, to what age it belonged.

† During one of his visits to Lille, Burges went into the kitchen of the hotel, and saw the cook, a little hunchback. After Burges had explained who he was, and that he expected to have the Cathedral to build, he asked the cook how long he thought it would take to learn cooking thoroughly, "Ah, sir," said the *chef de cuisine*, "in a fine art like mine one is never master of it, one is always learning."

‡ Street took the second prize, and Lassus the third.

clumsy Lillois architect named Leroy.* The present structure, of which little more than the lower part of the choir is finished, is a wretched thing.

About the same time Burges was engaged with Clutton in restoring the Chapter House of Salisbury Cathedral, and, on his own account, that noble Norman fragment the choir of Waltham Abbey.

Cork Cathedral, in the design for which Burges was the successful competitor, was in progress between 1863 and 1870, and in the interim he had decorated Worcester College Chapel, Oxford, and Cardiff Castle, and had made additions to the furniture of St Andrew's, Wells Street.

He also competed for the new Law Courts, his design being beyond question the most artistically conceived of those submitted, and how the Government could have passed Burges over when they had such a genius in their midst is difficult to understand.

His two churches of Studley Royal and Skelton near Ripon, built for the Marquis of Ripon and Lady Mary Vyner respectively, were in progress during the early 'seventies, as were his designs for the decoration of St Paul's to which he gave unremitting attention.

Of this, his other great unexecuted work, it is only fair to say that no one except the artist himself could have fully realized the appearance the designs would have presented in execution from the inch scale models exhibited at the Royal Academy of 1872.

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*This person had gained a silver medal and tenth place!

Some idea, indeed, may have been gained of what might have been, from the perspective views of his scheme which Burges afterwards exhibited, but it may be questioned, especially by those who heard expressions used by him long before, with regard to the character and value of the Cathedral which he essayed to decorate, whether Burges sympathized sufficiently with its architectural spirit and purpose to fit him for the task.*

While at Cardiff in 1881, Burges was seized on April 1 with paralysis, and on the 20th of the same month his active, strenuous career closed. On the Sunday following, the Bishop of Cork, Dr Gregg, preached a funeral sermon on Burges in the Cathedral, taking as his text Ecclesiastes, ix, 10: "Whatsoever thy hand findeth to do, do it with all thy might: for there is no work, nor device, nor knowledge, nor wisdom in the grave, whither thou goest." In his discourse the Bishop passed a noble eulogium upon that genius who, before one stone of that magnificent cathedral was laid, planned it all and saw it in his own mind.

Art in everything was Burges' leading principle through life, and though he loved more fondly than any other the works in architecture of the thirteenth century, which he termed the Classic period of Mediæval Art, he conscientiously studied all styles, and could manipulate them in a manner simply marvellous to those who knew him best. His unexecuted design for the reredos in King's College Chapel, Cambridge, is a proof of this. His power of grasp in the large, his grandeur of conception and completion of design in its minutest details was perhaps unequalled, and this is admirably exemplified in the Cathedral at Cork. Painting and sculpture were with Burges a passion, and his skill as an iconographist was perhaps unrivalled. He once drew up a complete scheme for the painted glass and sculpture of Cologne Cathedral.

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*An ardent Gothicist, we can easily imagine Burges' scoffs at the Pagan architects of the Renaissance, and his hope that some day "he might make that old wretch, Sir Christopher Wren, turn in his grave"(!)

As an author Burges' ability was of a high order. He was a frequent contributor to the leading architectural publications of the day, and, between 1855 and its discontinuance in 1868, *The Ecclesiologist* was frequently enriched with articles from his pen.

It should not be forgotten that he rendered considerable assistance to Sir Gilbert Scott in that architect's *Gleanings from Westminster Abbey*. Among Burges' pupils were Sir William Emerson, Mr E. C. Lee and Mr Deane, Jun., of Dublin, all of whom have attained honour in their profession.*

Only a few weeks before his death Burges was elected A.R.A., an honour as well deserved as it was unduly delayed. In 1883 a book of his designs was published by his brother-in-law, Mr Richard Popplewell Pullan, F.R.I.B.A.

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* One of Mr Emerson's most admired ecclesiastical works is St Mary's, Brighton. To Mr Lee we owe the fine parish church of St Mary Matfelon, Whitechapel, and St Thomas', Brentwood.

Begun in 1872 from the designs of William Burges and conceived in his style of predilection—Northern French of the latter part of the twelfth century—St Faith's, Stoke Newington, originally a daughter church of St Matthias' was partly finished in May 1873. Its distinguished designer having passed away in the interim, St Faith's was carried on to completion ten years later under the direction of the late Mr James Brooks.

What Burges' model was for St Faith's, Stoke Newington, I cannot say precisely, but the buildings which he appears to have had in his mind's eye are the Chapel of the Archbishop's Palace at Rheims, the nave arcade of St Jacques in the same city, the *pourtour* of the choir of St Jean at Sens, and the graceful early-thirteenth-century church of Nun Monkton near York.

St Faith's, a building whose unusual merits are of a kind undervalued by superficial observers, is built almost entirely of yellow brick and consists of a nave and chancel, the latter ending in a semicircular apse of noble sweep, both contained beneath one line of simply coved roof,* inspired possibly by that at Tillard near Beauvais.

In lieu of aisles there are very narrow passages or *vomitoria*, formed in the thickness of the walls and opening into the broad nave by triplets of very plain arches on short columns, coupled transversely as in St Jacques at Rheims, and with boldly-carved capitals. A similar arrangement of the arcade may be seen in what is for the period of erection (1846), a remarkably clever church, St Jude's, Bethnal Green, built on a Rhenish model by Burges' partner, Henry Clutton.

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* The Cathedral at Cork and the designs by Burges for those of Brisbane and Edinburgh show a similar roofing.

Along the top of these arcades runs a continuous triforium gallery lighted by very tall and broad lancets, arranged in pairs in the nave and chancel, but singly in the apse, and affording a noble field for the display of stained glass on the *motif* of that at Chartres, Auxerre, Sens, St Remi at Rheims, the corona of Canterbury Cathedral, and other great Northern Pointed churches.

Unfortunately, such stained glass as has been inserted in the church is not only of the feeblest character but quite alien to the spirit of its architecture ; the attempts at colour in the spandrels of the nave arcades and elsewhere are too ludicrous for description, and a splendid opportunity for introducing the basilican form of *chorus cantorum* has been utterly thrown away.

It is truly grievous to see a church of the structural claims of St Faith's so spoilt. Properly fitted and decorated in a style such as Burges would have approved, St Faith's, Stoke Newington, might have become one of the most notable raised in London since the Revival.

A very good chapel for the Daily Offices has been built out of the southern ambulatory. It terminates in an apse, and the side windows of two-lights illustrate that period of the Early Pointed style in which tracery was being fore-shadowed.

The west front, flanked by turrets equal in width to the ambulatories, and crowned by quadrilateral spirelets of slate, shows a nobly-traceried rose above a shallow double doorway, whose tympanum offers a fine field for the display of mosaic work.

Besides the architect of whom a brief memoir has just been given and Sir Gilbert Scott, the three most ardent upholders of Gothic during the Victorian era were Pugin, Butterfield and Street.

For Pugin the Middle Ages contained the true Gospel, the Roman Catholic religion the true faith. He set himself to reproduce the conditions of past time, old methods of life, old methods of construction. He saw well enough that to effect this perfectly he must reproduce the mediæval workman, and so far as his day permitted he established workshops and schools in which to train his men. To us now, with our extended sources of information, the learning of Pugin does not seem so colossal as it appeared to those in his own day, whilst the substitutes and imitations of the real effects he was labouring to reproduce abate in us something of our esteem for his sincerity.

But through Pugin's work breathed a spirit of lofty piety that kindled and purified what he did.

The work of an ardent, beautiful soul, it stands a possession to us, the record of the ferment and the passion of the early Victorian era, and made valuable by the quantity of noble feeling it contained.

It was Butterfield's special and lasting merit that he was more than a revivalist architect. He was a creator, for he had studied mediæval remains with a closer and a deeper analysis than Pugin, and with a greater reverence than Street, and set himself to build for the necessities and ritual of the present day, using the Gothic vocabulary as his mode of expression.

But Street was also passionately in earnest—no one knew so thoroughly or loved so deeply, not only the cathedrals and churches of his native land, but those of France, Germany, Spain and Italy—but on him was thrust the weight of modern conditions.

The churches he built—there are, alas ! only four actually in London *—were for the Church of England, and though he and his school of thought tried to some considerable extent to ignore its "reformed" character, yet there was much that had to be accepted. The rich fertility of Street's inventive power was only equalled by the sagacious tact which guided its application.

He was not only master of many styles but he could give original expression to every one of them. Where decoration could be afforded, he invested

* St James-the-Less, Upper Garden Street, Westminster, St Mary Magdalene, Paddington, St John the Divine, Kennington, and St James', Paddington.

his work with a sumptuous refinement which is patent in every detail. Where simplicity was requisite, he could make simplicity attractive. He saw his opportunity at a glance, and rarely, if ever, failed to make the most of it.

Sometimes his originality manifested itself in novel plans, as in All Saints', Clifton, where, at the end of a broad, lofty nave with aisles forming mere passages or *vomitoria*, both the narrower chancel and its aisles open out in a line;* at others, in St Saviour's, Eastbourne, SS. Philip and James', Oxford, and St John the Divine, Kennington, where the church is joined to the nave by the "canted" bay; while in St Mary Magdalene's, Paddington, he has shown us what he could do when confronted with an awkward site.

In this instance, the piece of ground with which Street had to deal was of long and irregularly-shaped outline, finishing with a sharp "point" at the north-east, projecting in a curve about the centre of the south side and having none of its sides square or parallel. Then its levels were inconvenient, the ground at the north-east angle being over twelve feet above that at the south-west; and, finally, the whole of the surrounding levels were artificial masses of debris and made ground, raised to form the banks of the Grand Junction Canal.

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* After the manner of the great cathedral at Gerona, in Northern Spain, for whose architecture Street had uttered his love in a very learned and now very rare volume, about the time this church was being thought out (1864-1868).

Street put the vestries underground, whilst the organ being raised on a gallery left the whole area of the interior for worshippers. Then, in order to fit the church to the peculiar north-east angle of the site, he had to set the nave and chancel to the north and to finish the latter with an apsidal east end, so planned that one of its sides rose from the boundary line, whilst the others were quite set back, so far as to allow of windows opening into an area to light the sacristies under the chancel on the south side.

The projecting angle of the ground suggested the erection of a transept, in the angle between which, and the apse, Street placed the steeple. This was necessarily octagonal, one of its sides rising from the very edge of the boundary on the north side.

Another difficulty arose. The rules of the Building Act made it impossible to build a lofty building out to the very edge of the pavement.

It was necessary, therefore, to set back the north wall of the nave some five feet from the boundary, and then, taking advantage of the power of building a low wall up to the pavement, the architect devised the quasi-aisle on the north.

It is necessary to explain all this, because it may be imagined by not a few that such arrangements of a plan as this, which naturally grew out of the necessities of the case, are too often supposed to be the eccentricities of the architect. In fact, at

St Mary Magdalene's, they were all the results of a most commonplace compliance with a hard "must," which, fortunately, the architect of a Gothic building need never object to obey.

A brief sketch of the history of St Mary Magdalene's may be acceptable.

It was in 1865 that the Rev. Richard Temple West, hitherto one of the assistant clergy at All Saints', Margaret Street, started with services in a small temporary church on the banks of the Grand Junction Canal. Here the nucleus of the congregation was formed, all the machinery of a well-organized parish set in motion, and funds zealously collected for the erection of a church whose architecture should be commensurate in dignity with the type of service wished for by its promoters.

On St Mary Magdalene's Day, July 22, 1867, the late rector of Clewer, the Rev. T. T. Carter, laid the foundation stone of the permanent church, of which the nave and chancel, the former with a temporary roof, was opened October 21, 1868.

Two years later, October 19, 1870, the spacious south aisle was thrown open to the nave. During the summer of 1872, the nave was being surmounted by its clerestory and permanent roof, which were to have been disclosed to view on the patronal festival. The work was all but completed, when on July 6 a light was placed, by the carelessness of a workman, too near the felt coating underneath the external slate roof, which, igniting, the whole building was in a very short time wrapped in flames.

But when the fire had been mastered, it was found that there was much to be thankful for, the groined ceiling of the chancel being uninjured and the walls untouched.*

In a short space of time, by the exertions of the congregation, St Mary Magdalene's had quite recovered from the effects of this disaster.

The clerestory and roof of the nave were in readiness before the close of 1873, and a few months previously the tower and spire had been completed. Five years later the church was consecrated by the Bishop of London, Dr Jackson.

With regard to this gradual erection of St Mary Magdalene's, Paddington, Street observed, in a letter to the Rev. R. Temple West, "Happy is the architect who is allowed to build in this way. Most of our churches in these days are built in a hurry, just as if what ought to last for centuries would do appreciably less work if it were, itself, more than a twelve-month coming into full existence. If clergy would do as you do, begin on a large scheme, and build bit by bit, we should have more fine churches, and architects would not complain that nothing grand or noble is possible."

The designs for St Mary Magdalene's, Paddington, having been made while Street's love for the Gothic of Northern Italy was still fresh within him, it is not surprising to find details in this fine church reminding us of Udine, Venice and Verona; yet the range of columns and arches separating the nave from its broad south aisle are as purely English as anything Butterfield or Carpenter ever designed. North Italianisms peep out chiefly in the groined three-sided apse, in the alternate bands of brick and stone in the belfry stage of the steeple, in the treatment of the aisle and clerestory windows, and in the moulding of some capitals.

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* During the High Celebration on St Mary Magdalene's Day, July 22, 1872, a thunderstorm broke over London, and the rain came through the temporary roof of tarpaulin, obliging many ladies in the congregation to put up umbrellas.

Were more abundant space at my command, I could dwell with greater particularity upon the wealth of detail and furniture possessed by this remarkable church, of whose leading features a rough outline has been given. It would be unpardonable, however, to omit mention of the sculptured reredos above the imposingly-elevated altar; of the statues under canopies within the spandrels of the nave arcades, and of the medallions illustrating the Way of the Cross between the lesser arches into which each main arch of the quasi-north aisle is divided; all from the masterly hand of Earp; of the wagon-shaped nave roof, divided into panels and painted with medallions of Old and New Testament characters, male on one side, female on the other; of the more recent colouring on the screen and organ case in the crypt chapel of St Sepulchre; and of the stained glass. This last is of unusual interest, having been carried out under the supervision of the architect on one carefully prepared scheme by Mr Holiday.

At the time St Mary Magdalene's, Paddington, was in progress (1868-73) Mr Holiday was one of a very few artists, the style of whose decorative works, whether in mural or glass painting occupied a middle place between the archaisms of the ultra-mediæval school and the quasi-classical, or more frequently naturalistic treatment of other painters. In his two mural paintings in the sanctuary of All Saints', Notting Hill, and in his cartoons for the stained glass in St Mary Magdalene's, Paddington, it is easy to see that, while completely free from affectations, whether of an archæological or sentimental kind, Mr Holiday's designs possess a certain quality of saintly grace which eminently fits them for the decoration of churches, and it was in this field of art that his abilities found most successful expression forty years ago.

The iconography of the stained glass in St Mary Magdalene's, Paddington, is remarkable. The three centre windows of the groined apse are devoted to scenes before, during and after our Lord's Passion. The left window of the sanctuary treats of His sacred infancy, while the opposite one represents the two greater Sacraments. The large three-light window above the choir stalls is exclusively devoted to the life of St Mary Magdalene.

In the trefoiled lancets of the nave aisles are single figures of the Blessed Virgin and St Paul; early British saints, such as St Alban, St Helen, St Swithin and St Frideswide ; St Thomas of Canterbury, and St Richard of Chichester ; William of Wykeham and Archbishop Laud, Bishops Andrewes and Ken, and Archbishop Sancroft. Special attention should be given to the figures of the Caroline Prelates whom Mr Holiday has represented in the alb, dalmatic and chasuble or cope with crosier and mitre. The great west window sets forth the *Te Deum.*

There are several London churches built during this decade of the Revival (1860-70) which, within the limits of these volumes it is possible only to sketch very briefly.

St Peter's, Great Windmill Street, at the top of the Haymarket, is one of the instances in which an architect has had to grapple with difficulties presented by an awkward site.

In this case Mr Raphael Brandon, already mentioned as the architect of the great cruciform church in Gordon Square, had at his disposal a short and somewhat narrow plot of ground lying between two houses. He was, therefore, obliged to make his building very lofty, and to get the chief part of his light from the large five-light west window above a recessed *loggia* of three arcades on circular columns with vigorously chiselled capitals, and from the clerestory which presents a series of coupled lancets.

There are no windows in the aisles except at the east end, but the short apsidal sanctuary has five very tall ones of two uncusped lights, traceried with cinquefoiled circles, after the manner of those in the coronæ of chapels which encircle the apses of Beauvais and Rheims Cathedrals.

This portion of the church is groined in stone, the ribs springing from long double-banded shafts of red stone, but the nave roof is of wood and recalls the architect's careful studies of Perpendicular work, as at Gordon Square. The *chorus cantorum* is formed within the easternmost bay of the nave, whose simply yet boldly-moulded pointed arches spring from the vigorously-sculptured capitals of cylindrical pillars, each with a small corbelled shaft of Mansfield stone on its east and west sides.

St Peter's, whose style is a Northern French rather than an English edition of First Pointed, was built by subscription of the richer of the parish of St James', Westminster, to supply the wants of the poorer. The first stone was laid in 1860, by the Earl of Derby, who contributed £4,500 to the fund of £12,000 required for the erection of this truly powerful and scholarly work.

St Jude's, Gray's Inn Road,* conspicuous from the high ground above that thoroughfare, on the eastern side, by its well-proportioned saddleback tower, is in many respects a meritorious, if not in some details eccentric, work of its architect, Mr Joseph Peacock, who, twenty-five years later, was called upon to design another church in the same locality—Holy Cross in St Pancras, a less abnormal and more thoroughly English building in its carefully thought-out detail.

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* The first church built in London by the aid of the Bishop of London's Fund, initiated by Dr Tait. It was consecrated in 1863.

St Luke's, Burdett Road, Stepney, is a very pleasing specimen of the late Sir Arthur Blomfield's skill in the treatment of red and yellow brickwork. Consisting of a nave with clerestory and aisles and a square-ended chancel, St Luke's is Italian Romanesque in style. There is a pretty bellcote on the gable between the nave and chancel, and all the windows are filled with stained glass of uniform design, by Mr Daniel Bell.

St Luke's, Kentish Town, built between 1867 and 1869, in substitution for a church of the same dedication at King's Cross but removed to make way for the terminus of the Midland Railway, is a simple Early Pointed church of rather a severe French cast, with a finely-proportioned cruciform saddleback steeple rising, as at St Matthias', Stoke Newington, over the chancel, with the nave aisles continued alongside of it. An apse forms the sanctuary of this very striking red-brick church, of which the architect was Mr Basil Champneys.

St Stephen's, Hampstead, due to Mr S. S. Teulon, and picturesquely situated on ground sloping rapidly from west to east, is original, but in some points rather deficient in reserve. Here, the steeple, which as at St Luke's, forms the chancel on the ground plan, has a picturesque belfry turret, and is crowned with a steep hip-gabled roof of slate. The peal of bells is renowned in the neighbourhood for its sonorousness and sweetness of tone, and when the wind is from the north-west is heard to great advantage in the low-lying districts about Gospel Oak and Kentish Town.

St Stephen's exhibits evidence of Teulon's ingenuity and vigour of design, side by side with those eccentricities of form, either structural or decorative, which distinguish nearly every building he erected. How far these eccentricities resulted from individual caprice, whether they were the consequences of some peculiarity in early studies, or whether they arose from an endeavour to escape from conventionalities in design, it is impossible to say. If they are to be judged fairly, they must be judged on their own merits, and quite apart from the question as to how far they indicate a departure from ancient precedent.

When an architect, as in the case of St Stephen's, Hampstead, chooses to combine square-headed aisle windows having tracery of a somewhat Kentish type with cylindrical columns, boldly foliaged capitals and Mooresque arches, it is impossible not to feel that he has gone out of his way to emancipate himself from insular tradition. Still, there are points in this church of Teulon's which so proudly dominates this northern height of London, that are decidedly entitled to admiration. The tower is a noble composition, and the apsidal sanctuary, whether viewed from without or within, is undoubtedly most graceful. Great cleverness is evinced in the manner in which the arches supporting the tower are corbelled out on panelled blocks enriched with sculpture in high relief, illustrating the Life and Death of St Stephen; and the massive and skilfully constructed timber roof covering the nave is certainly refreshing after the poor lean-looking specimens of framework which shelter so many churches of the Revival.

Of Mr Teulon's other London churches, St Andrew's, Blackfriars, and St Thomas', Camden Town, may be selected as the two most favourable specimens of his abilities; while of his works in the country I may point with satisfaction to St Thomas', Wells, and Holy Trinity, Hastings.

It is, however, impossible to praise this architect's rearrangement and decoration of such churches of the Classical period as St Andrew's, Holborn, and St George-the-Martyr, Queen Square, in both of which his treatment is quite alien to the style in which those structures are conceived. At the former, irreparable mischief was caused by the removal of the noble organ case, and at the latter the respectable old brick exterior was twisted and tortured into sham Byzantine, and a pert-looking metallic spirelet substituted for the bell-turret so familiar in old prints of Queen Square.

St Saviour's, Aberdeen Park, Highbury, a clever but not large church, built almost entirely of brick, and rather Northern French in style, was finished in 1866,* from the designs of the late William White, F.S.A., who, at a subsequent period, was responsible for a group of churches, similar in style and material, and exhibiting an equal amount of inventive power, in the parish of Battersea.

Of these, St Mark's, Battersea Rise, chiefly remarkable for the manner in which its chancel is raised upon a crypt, and for the ambulatory round the apse, may be cited as the most interesting and instructive. St Mary-by-the-Park, in which Mr White seems to have been influenced by the architecture of the Auvergnat, will, when completed, be a very handsome edifice.

Of Mr White's largest and most important London church, All Saints', Notting Hill, some account was given in the preceding chapter. The generality of this artist's designs exhibit great cleverness, allied to a certain inclination to peculiarities which, to a severe critic, may not always seem to be justified by their effect. Among these may be reckoned the lowness of the chancel of St Saviour's, Highbury, as compared with the nave, which, for its shortness, is extremely lofty, the apex of its roof being in a line with the octagonal tiled spire which crowns the central tower of this undoubtedly clever and original little church. Although Mr White was an early and zealous pioneer of the Gothic movement, he made no addition to architectural literature in volume form; yet he was a constant contributor to the chief periodicals of the day. I would mention especially a most clever and valuable paper on "Modern Design," read at the Anniversary Meeting of the Ecclesiological Society, on June 2, 1853, and printed in the number of the society's organ, *The Ecclesiologist*, for October of that year.

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*This church was built and endowed at the cost of a single individual—Canon Morrice, of Salisbury.

At St Clement's, Barnsbury, consecrated in the preceding year, some attempt was made to give the congregation a service of a better type than that prevalent in Islington forty years ago; but it was not until the completion of St Saviour's, in October, 1866, that dwellers in that parish, anxious to possess a church in which the services should be carried out in the Church's way, had their desires gratified. Until then they were perforce obliged to travel beyond the confines of the parish of Islington to such churches as St Matthias', Stoke Newington; St Matthew's, City Road; and St Philip's, Clerkenwell. The late Vicar of St Saviour's, Rev. J. Bicknell, gave his congregation a service which was heartily appreciated by Anglo-Catholics. Mr Moore, the present Vicar, continues the services on the same lines.

Mr White died in 1900, and very shortly before his death the writer of these pages forwarded for his revision the proofs of a description of the remarkable church at Notting Hill, which was to appear in a leading architectural weekly.

The courteous letter accompanying the return of the proofs, which reached the writer on the morning of the day on which Mr White was taken away from earth, must have been the last penned by that distinguished architect. With reference to this, Miss Margaret White wrote, a few days later, "My father passed away very peacefully, from sudden failure of the heart, due to his age. He was working up to the end. I am sure that your very kind letter and the very appreciative notice of his work, which he read aloud to me, did much to make his last two days happier. I am so glad that the description of All Saints' Church came in time for him to read ; and I am sure that if my father had lived, he would have been delighted to make your acquaintance."

In 1874 two churches of more than ordinary architectural interest and importance were opened in the South of London within a month of each other—St Peter's, Lordship Lane, Dulwich, on October 4,* and St John the Divine, Vassall Road, North Brixton, November 14. The former was from the designs of Mr Charles Barry, eldest son of Sir Charles Barry, the latter from those of George Edmund Street, R.A.

St Peter's, commandingly situated on slightly rising ground at the junction of Lordship Lane with Dulwich Common, is a large and lofty church consisting of a wide nave, with aisles and clerestory and an apsidal chancel, having to the north a steeple forming a porch and to the south a vestry and organ chamber, all carried out in a style transitional from Early English to Decorated. Although there are no special teachings of ecclesiological progress to be gained from this church, it is a decidedly meritorious, if not a great work, and shows a desire on the part of the architect to do what is right. Its least commendable features are its planning, and the manner in which money has been frittered away on external sculpture. Nor is it possible to praise the steeple, which consists of a tower surmounted by a spire of very poor and commonplace outline. Such a structure as St Peter's, which aspires to a certain amount of originality, should have received something more striking and abnormal, as, for instance, a cruciform saddleback, or an octagonal belfry capped with a short plain spire, such as we see at Angers in the steeple of St Albion. Still there are many *admiranda* in St Peter's, among which may be named the bold clerestory of unfoliated two-light windows placed in pairs over each bay of the nave arcade; the skilful treatment of the brickwork in the interior, the careful selection of foliaged ornament, the delicate diapering of the apse walls, the tiled pavement of the chancel, and the stained glass by Hardman in the central three-light window of the apse.

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* The writer takes a peculiar interest in this church. He was a schoolboy in the neighbourhood at the time of its erection and watched every stage of its progress with the greatest enthusiasm. He was, moreover, one of the first members of the choir, then under the direction of Charles Mylne Barker, Esq., of Westminster Abbey, to whose unvarying kindness, and that of the late Vicar of St Peter's, the Rev. William Calvert, he owes much.

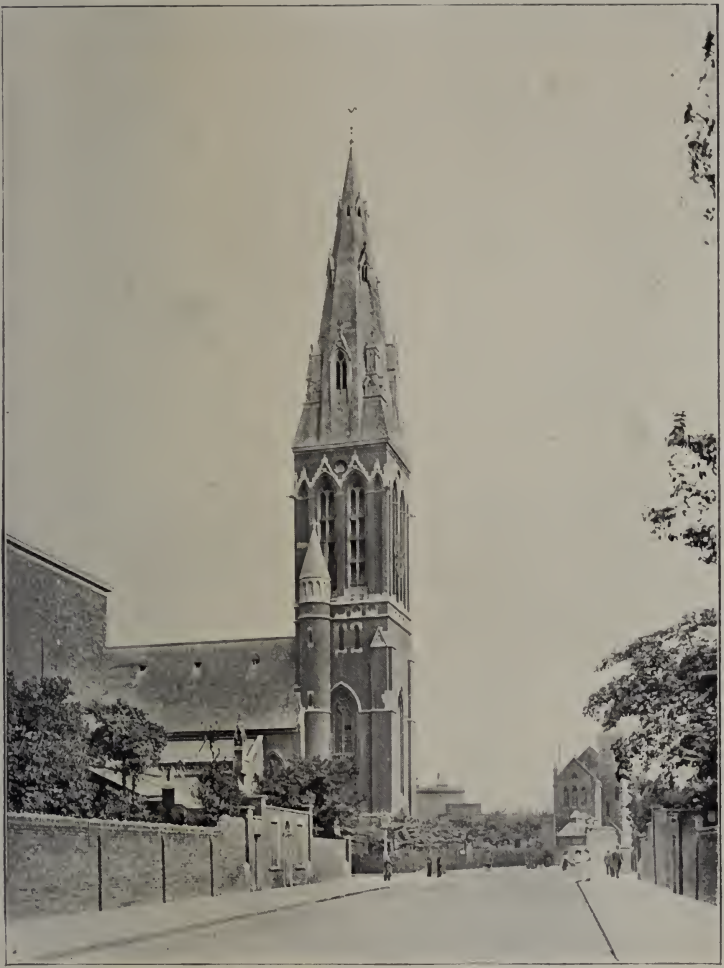
St John the Divine is a more scholarly work, and exhibits Mr Street's skill as a planner in a marked degree, though whether the employment of lean-to roofed aisles in conjunction with an unclerestoried nave in a London suburban church was quite wise I must leave others to judge.

At the time St John's was in building (1870-74), Mr Street was engaged upon the reconstruction of the nave of Bristol Cathedral, and this circumstance may have induced him to cast the nave of his London church somewhat into the semblance of the West-Midland minster.

Among the points worthy of admiration in this costly and truly noble church are the carving of the capitals to the gracefully-clustered shafts of the piers by Earp; the cleverly-contrived oblique or "canted" bay uniting the wide nave with the narrower apsidal chancel; the wagon roof over the nave 60 feet high; the bold geometrical tracery of all the windows; the stained glass by the best modern artists; the high-altar-piece, and the decoration of the chancel and sanctuary by Bodley and Garner—the former a superb piece of work, though unfortunately blocking up the central window of the apse; the triptych in the side chapel, painted by Messrs Clayton and Bell, and formerly over the high altar; and, above all, the imposing arch opening from the tower into the nave.

The vaulted northern porch, with its cinquefoiled outer doorway, is specially worthy of notice, and forms a worthy entrance to a truly noble interior.

This tower, it should be observed, is a later addition. Like the rest of the church it is of red



ST. JOHN THE DIVINE, KENNINGTON.
From the North.

brick, and, with the stone spire which crowns it, rises to a height of 212 feet.*

It is pleasing to observe a return on the part of our architects to the western tower, and a particularly happy example of it occurs in the recently finished church of St Gabriel, Willesden Green, where the arch is subdivided into two narrow and very acutely pointed ones by a tall, graceful shaft. The steeple of this church is a saddleback, and next to that at St Matthias', Stoke Newington, which in contour it resembles more closely than any other, must be considered one of the happiest of its type that has been imported into the streets of a Metropolitan suburb since its introduction by Mr Butterfield in the church alluded to above fifty-five years ago. When funds are not forthcoming for a lofty stone spire, such a termination can always be fallen back upon, for it is novel, picturesque, economical, and by no means unprecedented in Old English architecture.

Particularly when employed for a tower which forms the chancel on the ground plan, as at St Matthias', St Luke's, Kentish Town, and St Bartholomew's, Armley, near Leeds, there is something remarkably appropriate in the " saddleback " which teaches us that the *worship-line*, so to speak, beginning from the laity in the nave, through the clergy and clerks in the central chancel up to the eastern altar in the sanctuary beyond, is fitly symbolized by the ridge-line of the roof running in the same direction.

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* The belfry stage, with very small plain capitals to its long shafts, indicates Street's predilection, even at this period, for the Gothic of Northern Italy.

Another church, built about the same time (1873-78), St John the Evangelist's, Brownswood Park, (a northern suburb), has some interesting points. Mr F. Wallen, one of the unsuccessful competitors for Cork Cathedral, was the architect, and would appear to have drawn his inspiration from the Rhenish Gothic churches, observable in the double-apse arrangement, and the tracery, which partakes entirely of plate form. Built of stone, St John's, Brownswood Park, comprises an aisled and clerestoried nave with porches and semicircular western apse forming the baptistery ; transepts, central tower, at present incomplete, and an aisled chancel terminating in an apse of three sides with arcades just under the eaves of the roof, lighted by large incipiently traceried lancet windows. The proportions are fine, and the general aspect of the pile is remarkably striking and abnormal. It is to be hoped that the tower will receive a more satisfactory termination than the feeble one, the design for which I have seen. Here again one would prompt either a massive octagon and low spire like that at Sinzig on the Rhine, or a square gabled tower of the Oise Valley type as illustrated in such churches as Nogent-les-Vierges, Champagne and Auvers.

Within, St John's is not less striking, though in a church of its scale a complex type of column might have been adopted for the nave arcades instead of the somewhat weak-looking single cylinders which the architect thought proper to employ.

The most westernly bay, into which the porches open, is treated like that of St Matthias', Stoke Newington, as a species of internal narthex, and is separated from the rest by a pier instead of an isolated shaft. The four arches at the crux rise to the full height of the church and are imposing, but the ensemble of the interior is somewhat cold. There are, I venture to think, few London church interiors where a profusion of bright and strongly-contrasted colours would be more in place. The western and eastern apses in particular admit of the richest polychrome, while the slender shafts supporting the arches of the central tower offer a peculiarly advantageous field for the display of pronounced hues.

To select such churches as St John the Evangelist, Red Lion Square, and St Augustine's, Kilburn, as examples of the extent to which modern Gothic has been affected in England by continental study, would be unfair both to their accomplished architect, the late J. L. Pearson, and to some of his contemporaries.

In many respects they retain a national character, as, for instance, the details, while their ground plans and general appearance can scarcely be referred to any precedent but that of continental fashion. At the same time they represent a sufficiently wide departure from the architect's earlier church, St Peter's, Vauxhall, which attracted great attention by reason of its Franco-Italian character, whereas, in those about to be briefly noticed, Mr Pearson had recourse to that type of Early English art which attained its highest grace towards the middle of the thirteenth century.

Even those who least sympathize with the Gothic Revival, as well as those who prefer a freer and less conservative use of Gothic details than Pearson ever allowed himself, must acknowledge the great charm of two such original works as St Augustine's and St John's ; but their most remarkable qualities under the circumstances are their striking freshness and interest.

Without ever condescending to eccentricity, or appearing to deviate in the slightest degree in search of originality for its own sake, without ever venturing perceptibly beyond the limit of precedent, the architect has succeeded in these two churches, as well as in others built in or near London—St John's, Upper Norwood; St Michael's, Croydon; and the (so-called) Catholic Apostolic Church at Maida Vale—in producing a group of buildings as interesting as they are beautiful and epoch-marking.

The brick-vaulting of St Peter's, Vauxhall, with its stone ribs, is the prototype of many subsequent vaults of a similar kind. Of all architects of the Revival, Pearson alone adhered in a practical manner to the theory enunciated by Viollet-le-Duc, that the Gothic system was essentially a system of groined vaults. He appears to have been the first modern architect to discover that such vaults are neither excessively difficult nor necessarily costly to construct, and after St Peter's, Vauxhall, he almost always covered his churches with them, thus creating for himself the same interesting problems which the constructors of our great cathedrals and abbey churches had to face, and the solutions of which, when once arrived at by the aid of his skill and judgement, seem as natural and as little forced as they are picturesque.*

Perhaps the vaulting, and such features of flying buttresses and triforia to which it leads, have led to some of Pearson's churches being called, with some show of reason, minsters rather than parish churches; but to many persons these features constitute the charm of his works, and place them above ordinary structures with modern ceilings, or open roofs.

More competent observers are, however, attracted rather by the carefully considered and learned detail, the skilfully adjusted proportions, and especially by the marked harmonious character of the whole.

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* As, for instance, in his great provincial work, St Agnes', Liverpool; in St Matthew's, Northampton, and St Stephen's, Bournemouth.

St John the Evangelist, Red Lion Square, built mainly during his long vicariate, through the exertions of the late Bishop of Brisbane, Dr W. Thornhill Webber, was consecrated on the vigil of St Matthias', February 23, 1878.

This is a fine example of how an awkwardly shaped site may be turned to the best advantage, every inch of ground being here utilized, the great width of the nave making it an admirable building for congregational purposes.

The two most remarkable features are the plan and the style. First for the plan. The site available for the church, at the south-west corner of Red Lion Square, was an irregular plot of ground with an obtuse angle at its south-east corner, formed by the east frontage line to the Square and the south line to Fisher Street, and a great piece cut off its north-east corner for a clergy-house, and a rather restricted depth from east to west.

It is often a great advantage to have an irregular site, since it compels the architect to some originality of plan which gives character to the design.

In the case of St John's, Red Lion Square, the nature of the site drove Mr Pearson to an unusually broad nave with aisles; and by carrying his curtain walls outside the deep buttresses, necessary to support his groined roofs, he obtained narrow additional aisles to his nave and also narrow aisles to his chancel. When we study the south side of the interior, and the north-east corner of the nave, the fear enters the mind whether the architect was not tempted to carry a little too far the attempt to get character and picturesqueness out of the irregularity of his site.

The style is another feature of the design. Gothic of the first half of the thirteenth century was chosen, and handled with admirable skill and good taste; and the detail, particularly in the chancel, is characterized by much delicacy and refinement.

The nave is divided in its length into four bays, and is covered by a quadripartite groined vault of white brick carried on stone springers, and with transverse ribs of obtusely-pointed form.* The pillars of the nave arcade, which is returned round the west end, supports a gallery, and opens into the recently added semicircular and groined baptistery, are composed of rectangular piers with shafts of pointed boutell shape. The capitals are of rather a notable design, since the forms have more Romanesque character than would have been expected from the rest of the work. The arches are of simple rectangular profile, relieved by a triple roll on their soffit, the same triple roll being carried into the groining arches and ribs with good effect. In the arcades dividing the double aisle on either side the arches are rather low and obtusely pointed, and the roofs are groined similarly to that of the nave.

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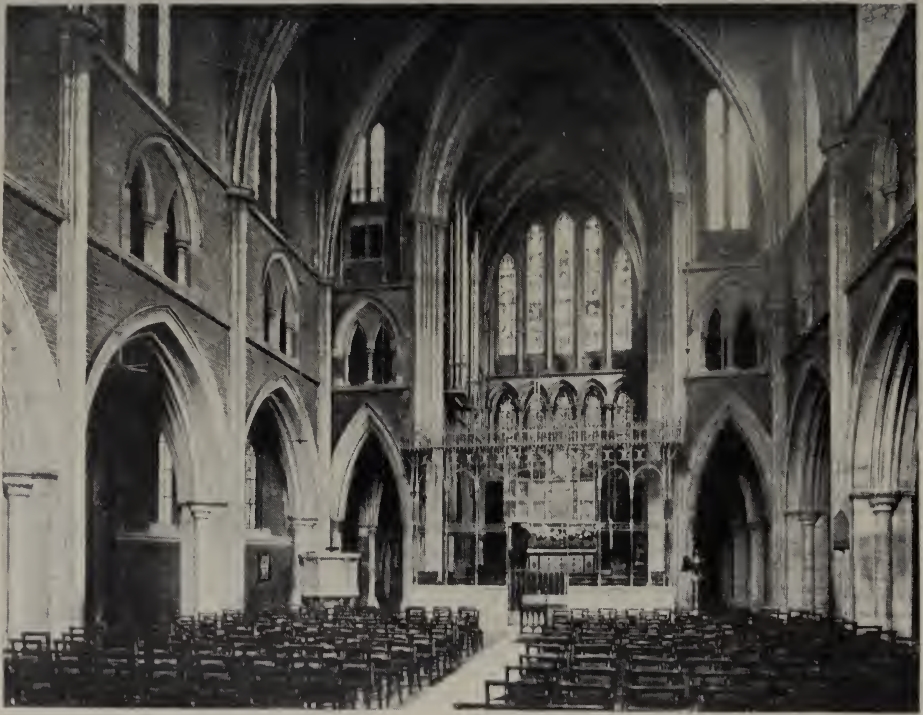
*The treatment of the vaulting in this church is most happy, the ridge being kept the same height in nave and chancel, and the springing raised to suit the narrower dimensions of the latter.

The chancel, which, as well as its narrow aisles, opens out of the east end of the nave as in the cathedral of Gerona—near the north-eastern coast of Spain on the line of railway from Perpignan to Barcelona—is altogether a very noble composition, abounds in well-considered and carefully-executed detail, and in the several cross views produces a fine effect.

Here is the triple division in height as in the nave, but from the much more contracted width they appear to greater advantage. The square east end is undoubtedly a very striking composition with its two tiers of five lancets. Those in the lower tier are of uniform height, while in the upper tier they are graduated to suit the vaulting arch. This system of fenestration recalls that of the east end of Worcester Cathedral, where half a century ago two quintuplets of lancets were substituted, in all probability quite rightly, for a large debased Gothic window of nine lights. At St John's these two tiers of lancets are filled with fine stained glass illustrating scenes from the Apocalypse, by Clayton and Bell, to whom are likewise due the remaining stained glass in this church. Their latest work here is in the clerestory window on either side the great arch opening into the choir, and very beautiful it is. Lately the whole of the stained glass in St John's has been cleaned, to the manifest improvement of the edifice.

The south-east corner of the site is occupied by



ST. JOHN'S, RED LION SQUARE.
Interior, looking East.

a chapel for the daily services. Upon this chapel the architect bestowed a great deal of ornamental elaboration, and the effect of the lights in the circular turrets, which flank its apse, is very singular and pretty, if not, to a severe criticism, quite as successful as the simple dignity and reticent good taste which distinguishes other portions.

A large part of the exterior of St John's is masked by surrounding buildings, but the east end with its flanking turrets and grand clerestory, and the adjacent side chapel and clergy-house, are fortunate in looking on to the square, whence they form a remarkably noble red brick ensemble. A small portion of the south side, including the unfinished tower which forms a porch, is seen from Fisher Street.

Much good taste characterizes the fittings—tall, light, iron chancel-screen gilded, pulpit, choir-stalls, painted triptych above the high altar, and font, all of which have been added from time to time as circumstances permitted. Few modern church interiors are more picturesque and impressive than this ; indeed, had Mr Pearson designed nothing else, St John's, Red Lion Square, would have been sufficient to hand down his name to posterity.

In designing St Augustine's, Kilburn, this architect had not the same difficulties to contend with, the site being a large plot of ground with the light freely admitted on all sides.[*]

[†] St Augustine's is situated in Randolph Gardens, on the eastern side of Maida Vale, and a few minutes' walk from the

St Augustine's is not difficult to describe. Take an unbroken area, 140 feet long, 28 feet wide, 58 feet high from floor to roof, covered with a pointed vault of brick with stone ribs. It is manifest that the heavy roof carried at such a height will involve a system of far-projecting buttresses. These buttresses in the usual way of building would be applied outside the building, and would spread out by about two "set-offs," each say 9 or 10 feet deep; one "set-off" at, say roughly, one-third, and the other at two-thirds, of the height of the spring of the groining. It is not at all an uncommon thing to pierce the lower part of the lateral walls with arches, and to carry a wall outside the lower third of the buttresses, so as to enclose the space between the buttresses for side chapels, or to pierce the lower part of the buttresses with arches, and so turn the enclosed space between them into a continuous aisle. Mr Pearson carried the device a step further in St Augustine's, Kilburn. Taking as his precedent the great Southern French Flamboyant church of Ste Cécile at Albi, he carried his external walls beyond his buttresses, both above and below the single set-off, so that he obtained a very lofty triforium above and a low double aisle below. This great triforium at Kilburn extends completely round the vast, lofty, square-ended church, arches of communication being cut at the interval of each bay in the brickwork of the buttresses.

Kilburn Station of the London and North-Western and North London Railways.

There is also a procession path behind the high altar, but it does not extend beyond the line of the east end, which is lighted by two tiers of three lancet windows, all glowing with stained glass, which rivals if it does not excel that of Canterbury, Chartres, and Sens in the classicality of its draughtsmanship and the brilliancy of its tinctures, which flash forth like jewels from the white glass, so liberally used by the artists, Messrs Clayton and Bell.

Of little inferior beauty is the glass in the great rose and quartette of lancets at the west end, to view all of which the visitor should ascend to the triforia, provided, if possible, with a powerful glass.

The reredos, finely sculptured by Nicholls; the somewhat heavy stone rood screen, lately equipped with a majestic crucifix; the iron grilles within the choir arcades; the frescoes which enrich the apsidal morning chapel, the walls of the transepts, and the frieze above the nave arcades, besides other *instrumenta* which it is impossible in this place to particularize, all demand the closest attention.

The style of St Augustine's, which, it should be observed, is built externally of red, and internally of yellow brick, is that of the thirteenth century, and has French and English feeling in it, the vigour of the former being blended with the refined detail of the latter. The simple stone spire with its broaches, pinnacles and gabled lights on the four cardinal sides, springs from the slender unbuttressed belfry-stage of the tower in the happiest and most graceful fashion, and taken together this tower and spire at Kilburn must be considered a masterpiece worthy of the palmiest days of thirteenth-century English architecture. Indeed, the whole church is a striking work of genius. It is no motley collection of ill-assorted plagiarisms, but a positive creation, a real thing, that is like everything else and yet like nothing else in the whole range of modern Christian architecture.

The origin of St Augustine's, Kilburn, is briefly thus. In the year 1867 the congregation worshipping at St Mary's were driven from their church, owing to the introduction, by a new incumbent, of many novelties, such as preaching in the black gown, etc., and considerable reductions in the services. For three years the St Mary's people were without a church, but at length after much exertion they succeeded in obtaining formal permission to found a new district, to be designated St Augustine's, Kilburn, where the free and open system should be adopted and the Catholic system fully carried out.

On the festival of the Annunciation, 1871, the work at St Augustine's was started in a temporary church. The Rev. R. Temple West, of St Mary Magdalene's, Paddington, preached on this occasion, Mr Le Geyt, of St Matthias', Stoke Newington, on the Thursday within the octave, and Mr Gutch, of St Cyprian's, Dorset Square, on the octave itself.

On the 12th of July of the same year Earl Beauchamp laid the foundation stone of the present noble structure, of which the chancel was completed in 1872. Five years later the nave was finished, and on St Matthias' Day, February 24, 1880, the church was consecrated. The completion of the tower and spire did not follow until about fifteen years later.

As I write these lines, the news reaches me of the resignation of the Rev. R. C. Kirkpatrick, who has served St Augustine's as its vicar since the opening of the temporary church in 1871.

To few London clergy has it been given to build up so noble a temple, both architecturally and spiritually, as St Augustine's, Kilburn, and it is gratifying to learn that Mr Kirkpatrick's work will be carried on upon the same lines by his successor, the Rev. R. P. Leary, late of All Saints', Notting Hill.

That one should have so few churches in London from the hands of Mr G. F. Bodley and his partner the late Mr Thomas Garner is a matter for regret.* The works of these two gifted architects are comprised in St Michael's, Camden Town, St Mary of Eton, Hackney Wick and Holy Trinity, Kensington Gore; to which may be added the extension of the chancel of St Paul's, Knightsbridge, the reredos and side screens in St Paul's Cathedral, and the decoration and additions to the furniture of St Matthew's, Westminster, St Andrew's, Wells Street, St Augustine's, Stepney, St John the Divine, Kennington, and Christ Church, Ealing.

* Mr Bodley died, as these sheets were passing through the Press, October 21, 1907.

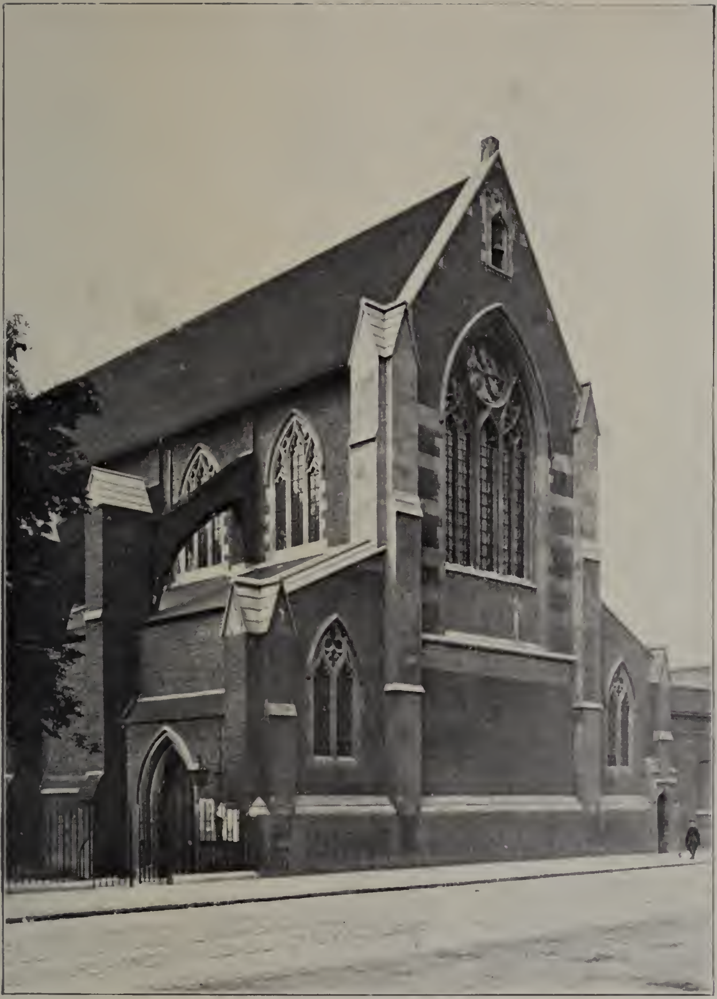
A poet in temperament and natural gift of verse, a musician by nature and acquirement, endowed with a rich facility of imagination and with a singularly refined sense of form and colour, Bodley occupied a position of unique distinction.

A pupil of Sir Gilbert Scott he was launched on the topmost tide of the Gothic Revival. Bodley was Scott's first pupil and served an old-fashioned five years' apprenticeship, lodging in his master's house. Mr Garner came later to the same school, and it was not until some few years after the completion of his pupilage that he joined his future partner, in the first place as an assistant.

Drilled during his long apprenticeship to Scott in a somewhat rigid convention of English Gothic —revived but not revivified—Bodley not unnaturally began his career with a revolt. His talents had the good fortune to meet with recognition ; and in 1859, within a very short time of the expiry of his pupilage, he found himself with a church on his hands—St Michael's, Montpelier Road, Brighton.

Tired of the formalized version of English thirteenth- and fourteenth-century styles, with their stereotyped and elaborate mouldings and carvings which characterized the school in which he had been trained, he designed St Michael's in an extreme severity of form and detail, and with a character suggesting the Early French rather than the Early English type.

This church, now ruthlessly spoilt by the addition



ST. MICHAEL'S, CAMDEN TOWN.
From the North-West.

of a huge incongruous nave and aisle by another hand, is rich in some of the earliest stained glass by William Morris, and shows an original and most refined adaptation of a cognate style. In St Michael's, Bodley struck a note which is never absent from any of his subsequent work, that of suave dignity, and it would appear to have largely influenced Mr James Brooks and Mr W. P. Manning in the churches they subsequently built in London, as, e.g., St Columba's, Haggerston, and St Mary-the-Virgin, Primrose Hill.*

The proportions both of St Michael's, Brighton, and of a slightly subsequent church, St Martin's, Scarborough, both highly extolled in *The Ecclesiologist* at the time, are studied and sweet, the colouring harmonious, and the whole imbued with a simple severity and refinement.

About 1867 Mr Bodley became associated with Mr Garner, like himself a pupil of Scott. If Bodley's early taste in Gothic architecture inclined towards French types, that of his future partner was pronouncedly English.

For some time, however, before his connexion with Garner, the subject of this little sketch had developed different views with regard to ecclesiastical architecture. He had become imbued with a keen perception of the beauty of English fourteenth-century work, and towards the middle of the 'sixties his designs began to show increasing evidence of this appreciation. St Salvador at Dundee, All Saints', Cambridge—much admired by Mr Butterfield—and St John's, Tue Brook, a suburb of Liverpool, testify to this conversion.

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*The red-brick vaulted apse of this church was one of the most charming pieces of architecture of my acquaintance, but it has of late years been stupidly whitewashed, and equipped with a painted and gilded altarpiece out of all proportion with its environments. The nave arcades of this church with their moulded arches, and columns composed of a cylinder with four slender shafts grouped around it, are of singular grace.

Bodley's co-operation with Garner began without actual partnership upon the Tue Brook church, but a formal one was entered into in 1869, and amongst other work which it immediately shared was the church in question—a church of distinctly English fourteenth-century character—a work in which the genuine trace of mediæval art seems to have been reached, the result of splendid individual munificence,* not elaborate in detail, but very sumptuously furnished and decorated by the late Mr C. E. Kempe.

It is, however, with Messrs Bodley and Garner's London churches that we are more immediately concerned.

Their first London work was the church of St Michael's, Camden Town, partly finished in 1881, and within the last few years completed in essentials by the extension of its chancel. The tower, which is to rise at the north-west angle of the building, has not even been commenced, but, from the designs which I have seen, it promises to be a very noble and massive one without pinnacles or spire.

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* Erected at the sole cost of the Rev. J. C. Reade and Mrs Reade, it was consecrated in 1870.

Built in the Flowing Decorated style, but in a manner that has been so intensely perceived and assimilated as to become a natural, almost intuitive expression, St Michael's evinces an austere reserve of ornament, a scholarly and refined proportion, and a delicate and fastidious taste in colour that stamp it as one of the most beautiful churches built, not in London alone, but in England since the Reformation. The strong individuality of its architect shines through its adoptive fourteenth-century style, as Wren's shone through the adoptive Palladian style. In fact, the English Gothic of the later Edwardian Period was as much Bodley's style of predilection as the early thirteenth-century Gothic of France was that of Burges.

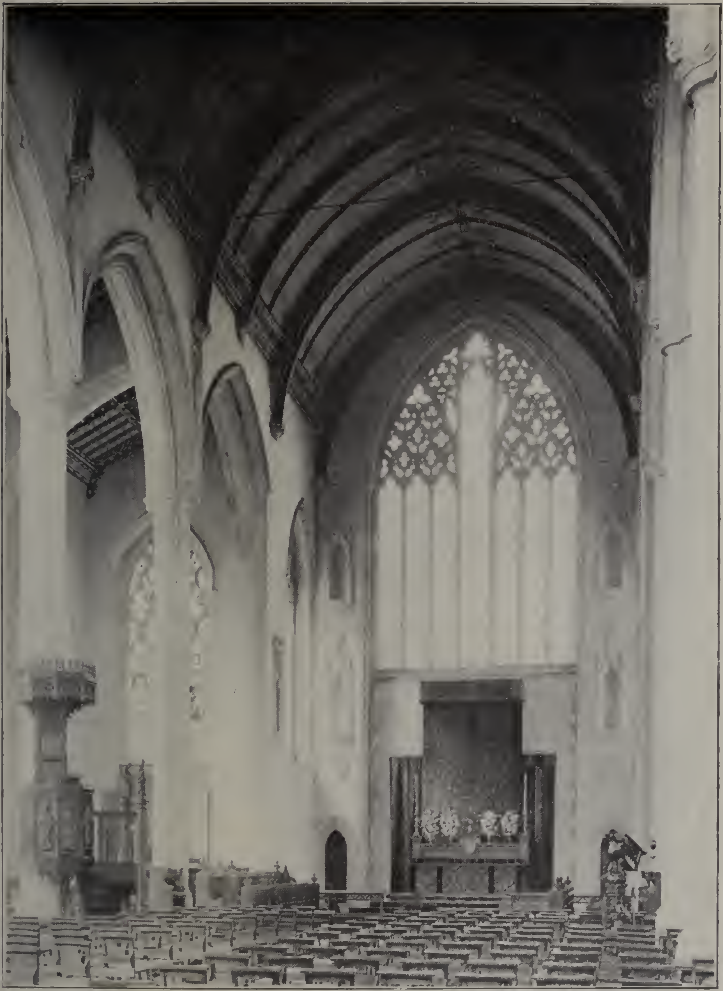
In his speech, on being presented with the Royal Gold Medal of the R.I.B.A. on June 25, 1899, the architect of St Michael's alluded to his great love for that style of architecture which he had always held, and still did hold to be the most beautiful style—the English Gothic of the Middle Ages. He believed that this style was like Greek work in its great refinement and delicacy. Architecture at that time, c. 1320, had reached a perfection of which we had hardly a perception now.

The general appearance of the complete Gothic style, whether English, French or German—the glorious buildings of the first half of the fourteenth century—is truly magnificent, and this is generally acknowledged to be the finest period of the building art the world has ever seen. The marvellous skill exhibited in the construction of the vaults, and of the piers and buttresses to carry them, has long been admired as quite wonderful. A mere skeleton is built, and the wall between the buttresses may be as thin as possible, and even may be almost entirely of glass, as was discovered afterwards in the large windows of the Late Decorated and Perpendicular periods. Although there are local characteristics in each country and each district, the general style of the latter part of the thirteenth and the early part of the fourteenth century is the same all over the north and west of Europe.

One place may be a generation in advance of another in the introduction of a new style, but it spread very rapidly in England and France. In Germany the fine Romanesque style of the Rhine churches lingered for half a century, but generally speaking the progress was nearly simultaneous.

It is truly refreshing to turn from their commonplace environments to the quiet contemplation of these three London churches of Mr Bodley, which exactly illustrate the principles to which I have briefly and imperfectly alluded.

St Michael's, Camden Town, is the *beau-ideal* of a town church, very lofty, very spacious and very long, and consisting of a clerestoried nave and chancel all under one long line of tiled roof. The



HOLY TRINITY, KENSINGTON GORE.
Interior, looking East.

floor of this church being considerably below the level of the Camden Road, there is a descent of several steps from the north-west door to the interior, thus materially enhancing the grandeur and interest of the whole.

St Mary of Eton at Hackney Wick, has, like the same architect's chapel at Queen's College, Cambridge, a quiet restrained dignity, instantly telling of the hand of the master to anyone who knows his work.*

Holy Trinity, Kensington Gore, undoubtedly Mr Bodley's most exquisite creation, calls to mind, more particularly in the tall graceful pillars of its nave arcade, some of the best specimens of the transition from Decorated to Perpendicular found in Norfolk. I would especially recommend the several varieties of window-tracery as worthy of study, more than one phase of Decorated being represented in it.

It would be an impertinence on my part to offer any criticism, or to speak in any ordinary terms of admiration of these three structures, each of which seems to have been designed to suit the grade of the locality in which it is placed. Therefore I can only say to all lovers of Christian art: Go to Camden Town, to Hackney Wick and to Kensington Gore and judge for yourselves; you will find there real originality, that originality most to be desired, the result of a man having all his life continued diligently to collect materials for the exercise of his genius. You will find all in harmony for each part, and every detail has been thought over and worked out with a loving hand and an artist's eye. The whole of the buildings and their decorations, with one exception, bear the impress of two powerful minds. You see at a glance that these churches were not, as is too often the case, planned so as to be carried out with least bother and trouble to the architect, and then handed over to the tender mercies of the ecclesiastical decorator and upholsterer, to make the best they could of the frigid carcase, but the design of the smallest detail forms an essential part of the whole. I will say no more than to recommend the eager student to go to these three widely different districts of the Metropolis to admire and learn, and the lukewarm to have his wavering fancies fixed, his enthusiasm stirred and his energies braced to the work before him. Such works as these three churches of St Michael's, Camden Town, St Mary of Eton at Hackney Wick, and Holy Trinity, Kensington Gore, place the fact beyond dispute that real progress has been made in architecture within the last quarter of a century.

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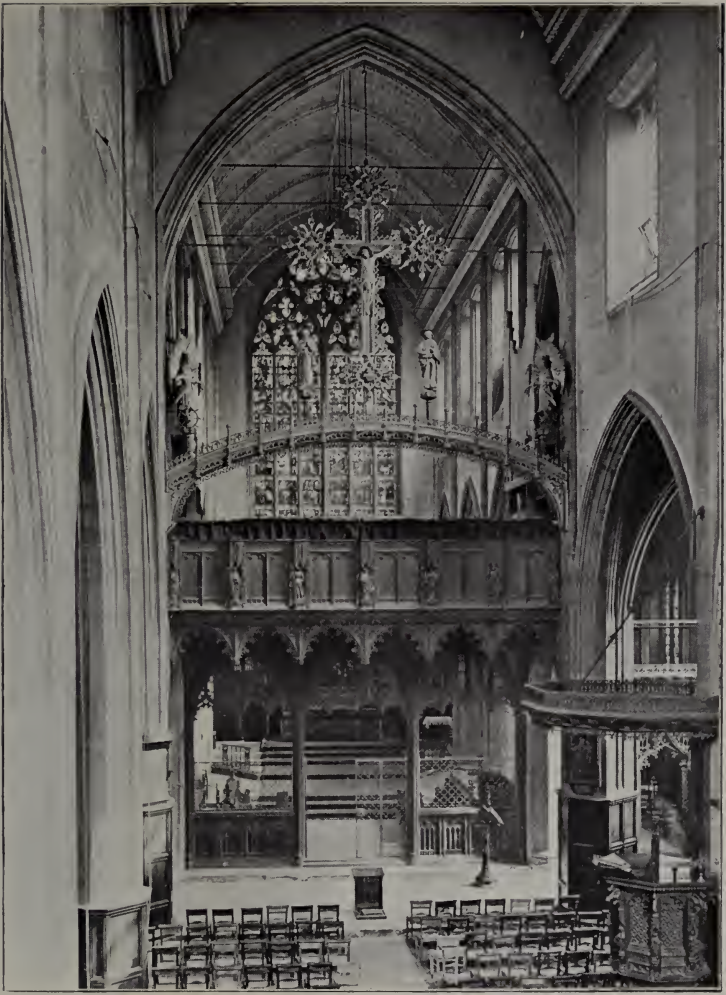
* The stained glass in the east window of this church is one of the most beautiful works of Mr Ninian Comper.

Of the churches built in South London within the last thirty years, few have won more admiration from persons of taste than two built from the designs of Mr George Gilbert Scott, eldest son of Sir Gilbert—St Agnes', Kennington Park, and All



ST. AGNES', KENNINGTON PARK.
Interior, looking East.

Hallows', Union Street, near Southwark Bridge. I mention them here because, in many respects, they are closely analogous to those just alluded to.

Each is built of red brick, and exhibits the carefully thought-out plan of an English church suited to the exigencies of public worship; an entire mastery of the details and spirit of English Gothic, as manifest in ancient examples of the fourteenth and fifteenth centuries; a simplicity and a natural quaintness of treatment—the more valuable as it opposes the tricky picturesqueness and theatricality of the half-assimilated Gothic of much contemporary work, and an independent effort based on a period of English architecture at that time almost totally unrepresented in modern design.

St Agnes', Kennington Park, consecrated in 1877, is of very simple plan, consisting of a nave and chancel under one continuous roof with a diminutive bellcote marking the commencement of the latter. There are transepts, but they can scarcely lay claim to the title, as they are only equal in width to one bay of the nave, and do not gable out of the main roof. Aisles there are and clerestory, and the original design shows a western tower of rather insignificant dimensions, crowned by a short spire.

The style of this remarkable church may be described as Transitional between Flowing Decorated and Perpendicular, though here and there, as, for instance, in the four-light window at the east end of either aisle, tracery of a geometrical character has been employed.

Externally, St Agnes' depends mainly for effect upon its loftiness and fine proportions. The aisles, whose roofs are flat, have flamboyantly traceried windows, except as above stated. In the clerestory of the nave they are flat-headed and of three lights apiece, while the large window lighting the principal face of either transept is a beautiful reproduction of Perpendicular. In the chancel the clerestory windows are coupled, and consist of two cinquefoiled lights under a flat head, the great east window, an unusually noble one of six lights, having tracery which mingles the curvilinear with the rectilinear. It would appear that the accomplished architect of St Agnes' had in his mind one of those great fifteenth-century East Anglian churches such as we see in Bury, Norwich, King's Lynn and elsewhere.

Within, St Agnes' is no less admirable, and with its magnificent screens, stained glass, altarpieces, roof paintings, graceful arcades (where the arch mouldings die off into capless pillars), and ample chair-seated area, might be taken for a church built during the palmiest days of the Early Perpendicular period by some wealthy wool-stapler who had brought with him reminiscences of Flanders. The stone gallery at the west end, approached on either side by steps, and by no means the least telling feature in the church, seems to have been inspired by that of St Nicholas at Troyes.

A more striking contrast than St Agnes' to the neighbouring St Mary's, Newington—a stately but cold stone structure in conventional Early English, with, however, some excellent points, finished in 1875 from the designs of Mr Fowler, of Louth—could hardly be found.*

All Hallows', Southwark, was the production of some years' riper experience than St Agnes', and was conceived in an earlier type of Gothic, but in the same material.

As at St Agnes', the roof from the western to the eastern gable is level, broken only by a very picturesque stone spirelet of Wiltshire type for the bell, over the chancel arch.

Within, the church has a stately spaciousness and breadth that is somewhat wanting in St Agnes', though the grace and poetry of which that church is so full is not so abundant at All Hallows'.

Here we have a broad nave of four bays, with commensurately wide aisles and dignified clerestory, and a narrower chancel of four bays, square-ended, and with aisles forming mere passages or *vomitoria.* The arches of the chancel are very deeply recessed and quite plain, and support a noble clerestory of three-light windows boldly traceried. The great east window is of five lights, divided into two tiers by a

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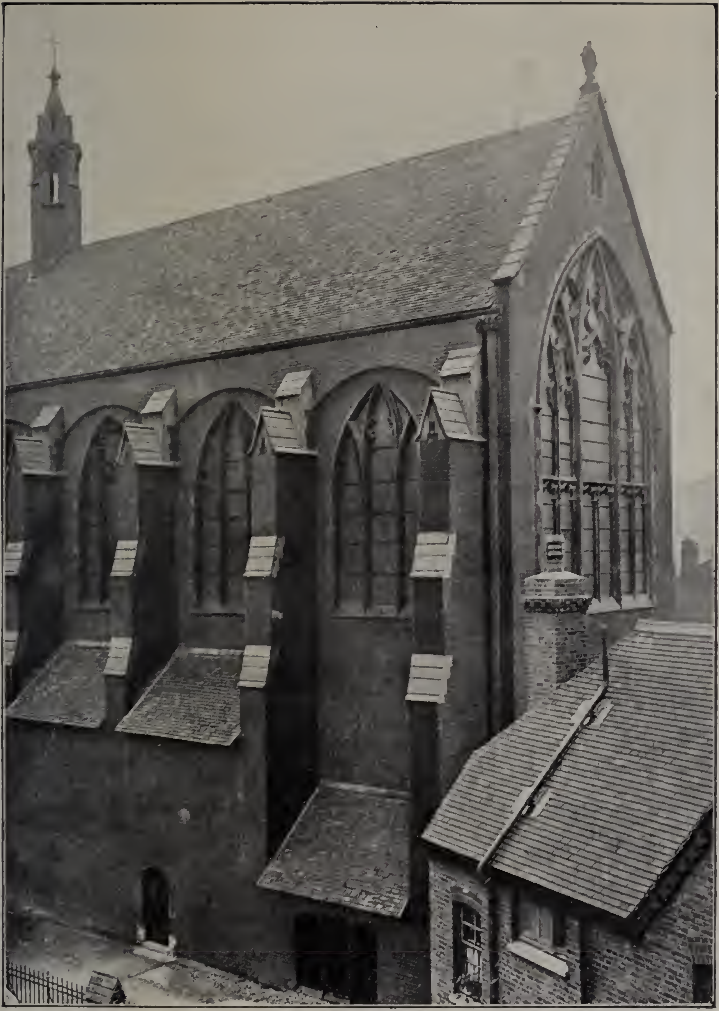
*Students of modern glass painting should pay a visit to Newington Church to see Mr Daniel Bell's work in the triplet of lancets at the west end representing the *Te Deum.* White glass is liberally made use of, and the whole is perhaps one of the most successful efforts of the artist.

transom. In the upper tier the central light is made equal in breadth to two, so as to afford a better field for the display of a subject in that stained glass which will, it is hoped, ere long make its appearance. The tracery of this window, of a bold geometrical type, is uncommonly grand. Great praise, too, must be awarded to the skilful manner in which the architect arranged his chancel levels, the high altar being most imposingly situated, but without any effect of abruptness. The little stone gallery, or *cul-de-lampe*, for the organist, projecting from one of the clerestory openings on the north side, is both pretty and effective, though, I believe, hardly convenient.

Picturesquely seen through square-headed openings, grated, on the eastern wall of the north aisle, is a spacious morning chapel, lighted by a window of five compartments glowing with one of Messrs Burlison and Grylls' happiest efforts in stained glass. The lights of this window are all foliated and acutely pointed, and touch the arch of the framework without any superimposed tracery.

In the nave the arch mouldings die into massive, diamond-shaped piers. The clerestory windows are arranged in pairs with a niche between them, while those in the aisles are recessed in rather deep alcoves with a peculiarly solemn effect. In the chancel the roof is simply coved, as at St Agnes'; in the nave it is also coved, but takes a semicircular form before springing; both forms are equally effective. The prettily sculptured font is unconventionally placed



ALL HALLOWS', SOUTHWARK.
From the South-East.

in the centre of a short flight of steps extending the whole middle of the nave at the west end. Into the space formed at the top of these steps a doorway having a foliated arch opens, and there is a similar doorway at the west end of either aisle. The great west window is a tall composition of five lights with tracery modelled on a well-known English example. Beside that in the chapel, the only other stained glass at present in All Hallows' is in the three-light window above the Lady Altar. The figures of the three saints which fill it are beautifully designed, but the greenish tone which pervades the quarries is hardly pleasing.

The reredos of the Lady Altar is a triptych with paintings of the Annunciation, the Epiphany, and the Presentation in the Temple. Several pictures give an additional appearance of religiosity to the interior of All Hallows', and at the east end of the north aisle is a very lofty Calvary.

It would be difficult to praise too highly the genius evinced throughout the design of this most notable contribution to transpontine London ecclesiology. Externally, there is no attempt to attract by pinnacles and fussy carving, the interest and grandeur of the structure being evidently proclaimed by that simplicity which, when exercised by a master hand, need never degenerate into the mean or commonplace. The view of All Hallows' from the south-east is, I am bold enough to say, one of the finest things in the whole range of modern architecture.

The years 1888 and 1890 were made memorable in the annals of London ecclesiology by the consecration of two of the most striking and abnormal churches that have been raised in modern times—the Church of the Holy Redeemer, Clerkenwell, and Holy Trinity, Sloane Street, Upper Chelsea, both from the designs of the late John D. Sedding.

In the first, we have a building entirely Renaissance; in the second, one in a very freely-treated form of Late Gothic with Renaissance features boldly imported.

The English Church would gain by the alternative use of the Renaissance.

We should be able to get rid of the mischievous idea that Catholicism and sham mediævalism are one and the same thing.

The purists might grumble, but the poor and the lower middle classes would rejoice. They care not for "the falsehood of extremes," and religion is too real a thing for them to be bound up in the same bundle with experimental revivals and ancient travesties of bygone times. And art and religion mutually would gain by the acquisition of an entirely new platform from which to survey the needs of the modern world. Art would gain a fresh motive, and religion would provide a way, whereby all that is noble in the art of the present day might be utilized and consecrated.

Such a reconstruction of ecclesiastical art as is here indicated has found its partial fulfilment in the two remarkable churches about to be passed in review.

Provided the design be worthy and God-inspired, types and trappings of design are of but little moment. Let us believe in the fellowship of all art, and, with Victor Hugo, let us believe that art is a city, and the citizens of art like the citizens of heaven, speak but one universal tongue.

In a Renaissance building no sense of propriety need be violated if modern art there expressed itself in a thoroughly modern way. In such a building our Royal Academicians—painters and sculptors—might deign to employ their genius without any sense of inconsistency, or without any fear of jarring against archæological legal correctness.

We might cover our whitewashed walls with a series of figure subjects which the poor and illiterate would look upon with pleasure and recognize as human. Our altar, reredos and pulpit need not be selected out of the registered list of a clerical tailor; our organ need not be daubed with Egyptian colours; our stained glass need not be painfully archaic; our reredos need not be composed of an arrangement of "correct pattern" Gothic niches, but it might be unconventionalized and made to contain paintings or sculptures done by a man who can draw and who knows the constitution of the human frame; our churches need not be arranged upon monastic principles, but the singers might be accommodated in galleries on either side of the altar, and the altar itself, instead of being pushed up right against the eastern wall, might be brought nearer to the congregation, so that the poor could be gathered at the feet of the Saviour as the sheep gather round the shepherd.

Our carved and painted ornament might be veritable transcripts of natural facts, and true interpretations of practical science ; and we could find room for expressing the beauty of animals and the laws of their nature, the mystery of botany, and so forth.

We may cover the walls and arches of such a modern Renaissance church as that of the Holy Redeemer at Clerkenwell or St Thomas', Upper Clapton (so cleverly remodelled into the semblance of a Roman basilica by Burges), with lovely carved subjects, terra-cotta and inlaid marbles, as at St Francesco, Rimini. We may have a church painted all over, every feature and every particle of wall-space having its due place in our vast scheme of coloration as in Sant' Andrea at Mantua; or we may aim at stern massive effects, such as at Sto Spirito, Florence, whose noble lines even the most ardent mediævalist would admit have no touch of luxury or sensuality.

Let us, in brief, have a more natural and more humane handling of the Gothic and Gothic ornamentation than that which, with all their cleverness, perseverance and originality, men like Butterfield and Scott and Street gave us; let a plea be combined with this for the use of the Renaissance where the conditions, site and surroundings are best met by its adoption, as at Clerkenwell.

With regard to the first, few will be inclined to argue, as no principle is at stake. As to the second, some doubt may be felt as to the general sympathy. But as a Churchman, and as one who has seen the majority of the noblest cathedrals and churches France, Germany and Northern Italy has to show, the writer ventures to register his opinion that religion, art and the English Church would all gain by the liberty of choice as to style which has here been advocated.

There are two points connected with Continental travel which, to the ordinary Englishman, appear inexplicable. One is the ill taste and modern character of the fittings and ornamentation of the churches abroad; the other is the attachment of the people to the churches.

But it never occurs to him to put the two things together, and to ask himself how long the people would be attached to those churches, or how long the sense of ownership in them would remain, if all the fittings and pictures and records of the past were swept away by the fiendish obliterator of historical records. Never let us suppose that the antiquity of a building is any bar to modern sympathy with it or modern acceptance of it—on the contrary, the older its walls, the more it is associated with the joys and sorrows of humanity. Who can visit an ancient church, or indeed I may go so far as to say, any of those churches which the pious zeal and munificence of even half a century ago have raised, without recalling the lines of one of our most gifted sacred poetesses, Cecil Frances Alexander, the late wife of the venerable and deeply respected Archbishop of Armagh:

> How many spirits troubled with the chiding
>   Of the rough world, have hither turned for rest,
> Like storm-tossed ships awhile at anchor riding,
>   On some small haven's quiet breast?
>
> How many lips in rapturous devotion,
>   Wrought by no outward impulse, here have moved,
> How many hearts can share our hearts' emotion,
>   Here meeting with the lost and loved?

Age but increases the pathos of a building; and it gives its pathos a deeper voicefulness.

Age makes it more endeared and more endearing to man. But sham mediævalism stands wholly on another footing. Humanity resents it, and laughs at its hollowness.

The sentiments to which, without presuming for a moment to dictate, I have just given expression will be found embodied in the two churches about to be described, from the designs of John D. Sedding, one of the most original minds among contemporary English architects; one of those who was never content to work in the ordinary fashion of the day, but always had his own impress to give to a building, and one of those who really felt the art of architecture as a form of poetic creation, and not as a mere system of planning and construction. He was strongly impressed with the feeling that this creative and artistic element could be realized in pure architecture without any adventitious aid from painting or sculpture; and in a paper read by him at the Edinburgh Art Congress of 1889 he made an eloquent exposition of this view, which he practically illustrated in many most picturesque buildings.

Sedding was by no means indifferent to the unity of the arts, but he realized the fact that architectural design had its own special field, and was not necessarily dependent on assistance from the ancillary arts.

In his passion for individuality he was, like Burges and Butterfield, occasionally led into eccentricity in architectural design, but it was not without a charm of its own.

One of the most simple-hearted, genial and kindly of men, absolutely without pretence or vanity, Sedding was one of those few to whom it is given to preserve in mature life all the enthusiasm and buoyancy of youthful feeling, and his death at a comparatively early age on April 7, 1891, at Winsford Vicarage, Somerset, after a few days' illness, was a severe loss to English architecture.

His church of the Holy Redeemer, Clerkenwell, consecrated on October 7, 1888, and built, oddly enough, on the site of Spa Fields' Chapel, in Exmouth Street,* was partially inspired as to the interior treatment by the character of some of Wren's London churches, though, like too many of those, in plaster or cement details.

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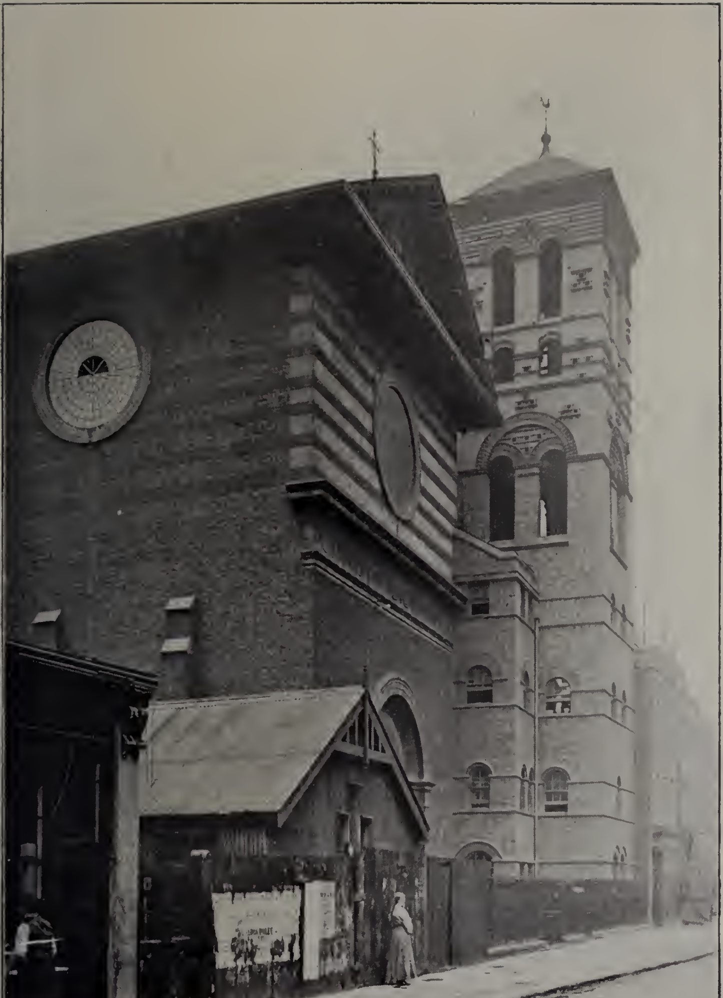
* Rebuilt in a more "genteel" locality; like many another Dissenting meeting-house.

A drawing of the church formed one of the most conspicuous and interesting items in the Architectural Room of the Royal Academy of 1888, and an engraving of it was published in *The Builder* of May 7, 1887. Here we see the flat wall behind the baldachino richly decorated with sacred subjects in square compartments, the "Majesty" occupying the semicircular space between the entablature and the arch of the quadripartite vaulting. Although these elaborate decorations have not as yet become an established fact, the interior of the Church of the Holy Redeemer at Clerkenwell is remarkably impressive, and, with *instrumenta* adequate to its structural claims, will become one of the most noteworthy in the Metropolis. A graceful campanile with a low four-sided capping of tiles has lately been built at the south-west angle.

Equally unconventional, though in a totally opposite style, is Sedding's almost contemporary London Church of the Holy Trinity, Sloane Street, built at the sole cost of Earl Cadogan on the site of a wretched pseudo-Gothic structure of George IV's days from the designs of Savage, architect of the neighbouring St Luke's, Chelsea, described in the preceding chapter.

Consecrated at eight o'clock in the morning of Tuesday in Rogation Week, 1890, Holy Trinity,



CHURCH OF THE HOLY REDEEMER, CLERKENWELL.
From the North.

Upper Chelsea, is, beyond question, the most remarkable, striking, sumptuous and abnormal church built in London for the Anglo-Catholic Communion since All Saints', Margaret Street, and like that epoch-marking structure has not escaped adverse criticism from the very originality of its features.

Sedding claimed that in this church, gauged by the great work of the Revival, it marked a distinct advance both as regards handling of old *motifs* and its adaptation to modern needs. Careful to avoid making his design of a town church on the lines of those which adorn our country villages, he sought rather to build a spacious and lofty Gothic church of an essentially modern type; one, moreover, which should afford a field for the talents of such distinguished artists of the day in the several branches of ecclesiology as Sir Edward Burne-Jones and William Morris, the Messrs Powell and Mr C. W. Whall, Mr H. Starkie Gardiner, Mr F. W. Pomeroy, Mr Longden, Mr Harry Bates and Mr F. Boucher, Mr Onslow Ford, Mr Hamo Thornycroft and Mr Armstead.

The special features of Holy Trinity are its material, red and yellow brick and stone skilfully welded together; its style, a mingling of the Perpendicular of England with the Flamboyant of France; its unusual dimensions, the extreme length from east to west being 150 feet, the breadth of the double-aisled nave 40 feet 9 inches, exceeding that of St Paul's Cathedral by 9 inches, and its height 60 feet under the vault; the large twelve and eight-light windows at the east and west ends respectively; and the frieze or pseudo-triforium intended for painted or mosaic decoration carried the whole length of the church above the arches, whose mouldings, as in the Flamboyant of Brittany and the country around Troyes in Champagne, die off into the columns in lieu of being stopped upon capitals.* No wonder the striking and original characteristics of the design, both externally and internally, were the subject of unusual admiration and surprise when exhibited at the Royal Academy of 1888.

The pillars separating the northern aisles are tall cylindrical ones of red brick, which impart a pleasant contrast to the prevailing whiteness of the other portions. At the east end of the inner northern aisle stands the Morning Altar, surmounted by a most imposing baldachino carried upon four Ionic columns of the choicest red marble. Such a baldachino should have been employed at St Paul's; indeed, the late Mr C. F. Penrose, than whom few knew more exactly what that cathedral required, had prepared a noble design for such an appendage. It may be seen in the Chapter House. The painting on the front of this altar at Holy Trinity is deeply interesting, and represents the homage of the nineteenth century to the Saviour and His Mother, before whom kneel the figures of typical men of the time, viz., Gordon as soldier, Damien as martyr, Selwyn as bishop, Browning as poet, Lowder as priest, and so on.

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* The nave arcade of Guingamp Cathedral seems to have been in Sedding's mind in this instance.

For the frieze, already alluded to as intervening between the nave arches and the clerestory—two of whose windows have received their complement of stained glass from the ateliers of Mr C. W. Whall (a new name in this branch of ecclesiology, but which, in this instance at any rate, deserves to be mentioned with approval), Sir Edward Burne-Jones prepared sketches illustrative of our Lord's life, but of these a commencement has not yet been made. The spandrels of the nave arches are filled with tracery panelling, intercepted by large medallions, intended to carry busts of Prophets, to be executed by Mr Armstead, R.A., and upon the face of each pier is to be the figure of an Apostle, for which Mr Hamo Thornycroft has prepared sketches.

It is impossible, within the limits of this volume, to dwell upon all the minutiæ of furniture and ornamentation which so trench upon the visitor's attention in this singular church, that it is some time ere he can turn to examine the actual details of the building. Mention therefore can only be made ot the marble pulpit of Italian design, of the chancel gates and grilles—noble specimens of wrought and hammered work, carried out from the architect's designs by Messrs Longden ; of the sumptuously-appointed high altar ; of the stained glass in the east window, with its multiplicity of figures in the richest yet most refined and subdued tinctures, by Burne-Jones and William Morris;[*] and of the chancel stalls of novel design, showing the unusual admixture of beaten and cast brass panels in combination with oak stained a dark colour, and with angels in the panels holding scrolls, upon which is inscribed the following old distich:

> Non vox, sed votum; non musica chordula, sed cor;
> Non clamans, sed amans; cantat in aure Dei.[†]

If anyone would understand what has been effected for Christian art in England in the last quarter of a century, he should visit in succession, first any church of that date, and then Holy Trinity, Upper Chelsea. I do not say that it is a perfect "model church," but assert, without fear of contradiction, that our generation has seen no greater or more memorable work, or one more fraught with important consequences to the future art of England.

It is indeed time that more was done to beautify the bare walls of our cathedrals and churches, which before the Reformation were wont to blaze with brilliant colour and with pictured versions of Death and Judgement, and stories from Holy Writ, which all could read and appreciate. The change wrought

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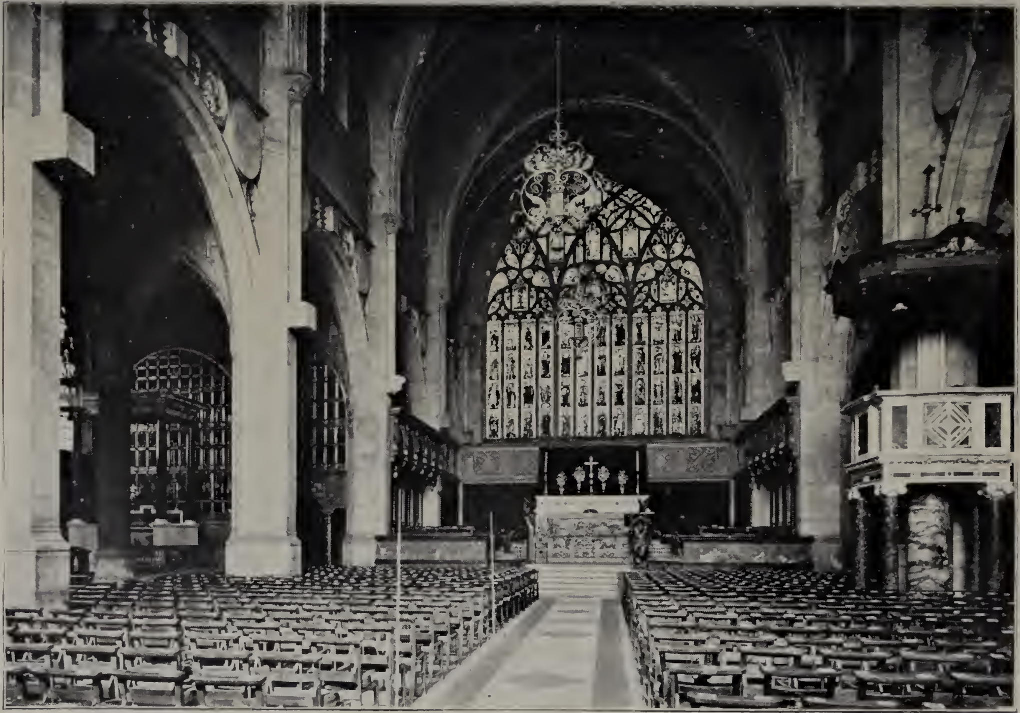
[*] It is to be presumed that the even number of lights into which this window is divided were not well adapted for the display of the *Te Deum* or the *Radix Jesse*—subjects requiring an uneven number of lights for the display of a central figure.

[†] These lines are inscribed above the choir-stalls in Ratisbon Cathedral.



HOLY TRINITY, UPPER CHELSEA.
Interior, looking East.

in this respect by the Reformers, which deprived the people of the ever-present appeal to the eye, has not a little to answer for in the popular ignorance of religion which is so marked a feature of our day, while the æsthetic advantage of having our houses of prayer decorated with sacred pictures is incontestable. The church-builders of the late Caroline and Georgian eras were fully aware of this advantage, though their decorative efforts in this direction rarely extended beyond altarpieces; but in a wealthier and in some respects more cultured age, there is no reason why the rank and file of worshippers should not share in the stimulating and uplifting influences which are almost everywhere present in the churches of the Continent, as they once were in our own.

Among the architects whose early works were influenced by Continental study and the teachings of Mr Ruskin was the late Mr J. F. Bentley, whose baptistery, schools and other buildings added to the Roman Catholic Church of St Francis of Assisi at Notting Hill elicited much admiration about forty-six years ago. There is a breadth and simplicity about this little baptistery at St Francis' which is very pleasing; the character of the capitals of the attached shafts from which the groining ribs spring, the treatment of the font, and other details, showing a marked departure from insular tradition without that *bizarrerie* which in the hands of unskilful practitioners caused such a revulsion against the Franco-Italian mania, and did much to further the return of our chief architects to the generally accepted and much better liked modes of English Gothic. Among them was Mr Bentley himself, whose churches of St Mary, Cadogan Street, Chelsea, and Corpus Christi at Brixton, are eminently Northern in the character of their plan and details.

It is a matter of regret that Mr Bentley's complete works in London are not more numerous. We must look for them chiefly in additions to churches by other hands, as, for instance, in the side chapels, etc., of St Mary of the Angels, Bayswater, originally a Late Pointed work of a somewhat feeble character, and in a transeptal chapel added to Wardell's graceful church of Our Lady of Victories at Clapham, the former being in the Southern, and the latter in the Northern mode.

The news of the unexpected death in 1902 of this accomplished architect was made public on the morning of the day when it was to have been announced at the meeting of the Royal Institute of British Architects that the gold medal had been awarded him that year.

Until his name came prominently before the public in connexion with the Westminster Cathedral, few were acquainted with Bentley's work, for he was of so retiring and reserved a disposition, that it was difficult for any but a few friends to know much about him; but he was an architect whose thoughts and endeavours were given rather to the perfecting of his work than to either emolument or public notice.

His *magnum opus*, the cathedral at Westminster—to devote less than a whole chapter to which would be an insult—will, if completed according to his intention, remain his principal monument. Suffice it to say that it is a building remarkable both for its general grouping, and for the finish and originality of its details. The plan of this remarkable structure is based in parts upon those of Constantine's Church at Rome (Old St Peter's); but the architect was given a free hand in their choice and preparation, upon which he bestowed great thought and labour, passing many months in Italian cities for this purpose. The cathedrals of Murano and St Mark, Venice, St Vitalis at Ravenna and St Ambrose at Milan, would appear to have been the favourite models. Born in 1839, Bentley became a pupil of Henry Clutton, and although, like his master, a devout Roman Catholic, was frequently consulted by clergy of the Church of England with regard to the repair and renovation of their churches, among which should be mentioned St Botolph's, Aldersgate, and St Mark's, North Audley Street.

While on the subject of Roman Catholic Church architecture it should be stated that since the Gothic Revival the members of that Church have gone hand in hand with English Churchmen in raising some of the most remarkable ecclesiastical edifices of modern times, among which should be named St George's Cathedral, Lambeth (for the diocese of Southwark), the Church of the Immaculate Conception in Farm Street, Berkeley Square, and SS. Mary and Michael, Commercial Road, from the designs of Pugin, Scoles and Wardell respectively; Our Lady of Victories at Kensington, from 1867 to 1904 the pro-cathedral of the archdiocese of Westminster, and St James', Spanish Place—built in lieu of the old Spanish Chapel near Manchester Square, a classical structure, erected in 1797, from the designs of Bonomi—by Mr Goldie; churches at Battersea, Bow and Wimbledon, by Mr Walters, in which the versatility of that architect is well exhibited; the Dominican Church at Haverstock Hill, designed by Buckler on the model of certain Belgian churches once belonging to that Order; and the Oratory of St Philip Neri at Brompton, designed in the florid Revived Italian style by Gribble.

It is a painful confession, but one from which it is impossible to shrink, that London at the present day swarms with churches built under various auspices within the last twenty or thirty years—models of architectural propriety, correct in the length of their chancels, correct in the height of their naves, correct in the width of their aisles, and sometimes, but not often, in the proportions of their towers and spires, correctly fitted, and provided with every requisite for the due performance of Divine Service. But of how many can it be said that they are the work of an artist's hand or worth entering to examine? The truth is that nineteen out of every twenty are absolutely commonplace, and stand in about the same relation to architectural art as the sickly *genre* pictures of pseudo-cottage life and portraits of ladies and gentlemen which crowd the walls of an annual exhibition can claim to the art of painting.

Still some really fine churches have been built within the period above-named, and these I must now briefly mention, I trust, without causing any invidiousness, in order to win for them the attention of such of my readers as may be desirous of visiting them to mark the progress made of late by the ecclesiological movement.*

In All Saints', West Dulwich, Mr G. K. Fellowes Prynne seems to have been inspired by the deep aisleless apsidal choir of the imposingly-situated *Dom* at Erfurt, and it seems a pity that the nave of this fine Lower Saxony church was not also reproduced, with, of course, some modifications. Here we have one of those gigantic choir-screens of which Mr Prynne seems so fond, the *motifs* for which were in all probability furnished by those in the Essex churches of Stebbing and Great Bardfield. Mr Butterfield was certainly influenced by them when designing the choir-screen in his graceful little cathedral of the diocese of Argyle and the Isles in Greater Cumbræ.

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* Of the churches built in or near London within the last twenty years, of more than ordinary architectural interest, but into which it is impossible to enter with any particularity, the following may be named: All Saints', North Peckham, St Columb's, Notting Hill, St Catherine's, Hatcham, St Cyprian's, Brockley, St Faith's, Stepney, St James', Walthamstow, St Mary, Earlsfield, St Patrick's, Soho Square (Roman Catholic), and St Paul's, Harringay, Green Lanes, N. The reader must visit these structures himself and draw his own conclusions from them.

All Saints', Tooting Graveney, the latest and most beautiful contribution to the ecclesiastical architecture of the Metropolis, and the work of Mr Temple Moore, was consecrated on the 7th of July, 1906, when the Bishop of Southwark alluded to it as "a splendid building, splendidly equipped."

The fruit of unbounded liberality, All Saints', Tooting, was built under the terms of the will of the late Lady Charles Brudenell Bruce as a memorial of her husband, Lord Charles William Brudenell Bruce, and the vicar, the Rev. J. O. Stephens.

The style is Flowing Decorated, and the plan embraces a nave and choir of seven bays, and a square-ended Lady Chapel beyond. The length of the nave and chancel together is 130 feet, and the height to the crown of the vaulting fifty-five feet. There are double aisles, divided by slender columns of grey Forest of Dean and Quarella stone. The aisles are roofed with wooden ceilings, in anticipation of future enrichment; the nave has a quadripartite roof of wood groined from stone springers.

Behind the high altar — which is furnished, somewhat incongruously it must be owned, with a Renaissance altarpiece enclosing a copy by Raoul Maria, a Portuguese artist, of the famous picture of the Crucifixion by Velasquez in the Museo del Prado at Madrid—are three open arches. The stained glass in the triplet of windows above them is a choice production of Mr Victor Milner, and represents bishops of the four sees in which the parish has at different times been situated, viz., Canterbury, London, Winchester and Rochester. The figures are those of St Augustine, St Mellitus, St Birinus and St Justus.

All the fittings, although of a character alien to the style of the church, are rich and handsome, the iron grilles being especially worthy of praise.

Outside, the church presents a most delightful grouping of parts. The tower is on the north side, and, I may venture to suggest, would be improved by the addition of one of those simple stone spires such as we see in Gloucestershire and Somersetshire. The lateral gabling of the nave aisles deserves notice as being equally suitable to congregational needs in a parish church, or to a community which might need additional altars.

Altogether All Saints', Tooting Graveney, is a work of extraordinary merit. The neighbourhood is to be congratulated on its acquisition, the lovers of church art on a striking monument of its progress, the architect on his masterly work, and the foundress on the accomplishment of her munificent design.

St Augustine's, South Bermondsey, perhaps the most architecturally interesting of the churches in this part of South London, was partly completed in 1878, the chancel and two bays of the nave having been erected.* The remainder followed later, but the church is yet wanting its steeple, which is to rise to a great height without buttresses and to terminate on each side in a gable. There will be angle pinnacles and a low octagon capped by a short spire. The treatment of the brickwork on the sides of the tower recalls North German work. The architects of this church were Messrs Henry Jarvis and Sons, who, in the nave arcade, would appear to have been influenced by some features in the Early English choir of St Saviour's Cathedral, Southwark. The style is thirteenth-century Gothic of English character, somewhat freely treated, and the plan includes a chancel 50 feet deep and 27 feet wide, and vaulted to a height of 46 feet; and a nave of five bays, 77 feet long and 35 feet high to the wall plate, with a narthex 17 feet wide, and a large porch at the north-west angle. The chancel has a square termination with three arches opening into an ambulatory, and three windows above, that in the centre being of three lights and the sides of two lights. Perhaps the best features in the church are the columns which carry the nave arcades. They are formed of two attached cylinders, small corbelled shafts being introduced between them on the north and south sides.

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* The mission was started in 1873, the late Rev. Canon Malcolm MacColl, of Ripon, being appointed curate-in-charge.

Owing to the ground on which the church is built being considerably below the level of the road along the north side, and the soil being peat for some depth, it was desirable to form a crypt under the whole of the building. A groined ceiling was constructed of cement concrete at a height of fourteen feet above the crypt, which forms the floor of the church.

Notwithstanding a certain *bizarrerie* in some features and details, there is an air of grandeur and dignity about this church, which it is hoped may ere long receive fittings and decorations adequate to its structural claims.

Mr James Brooks' churches of the Ascension, Lavender Hill, and the Holy Innocents', Hammersmith, both conceived in a bold and vigorous Early Pointed style, recalling such Burgundian examples as Auxerre and Pontigny, are admirably adapted to present-day requirements.*

In the church at Lavender Hill we have a clerestoried nave and apsidal chancel under one line of roof, with the aisles carried round the apse by way of procession path, and an unfinished tower forming a porch to the south aisle.

The Holy Innocents', Hammersmith, is a fine example of simple and solid work, producing its effect by massive construction and picturesque outline and grouping, without any adventitious aid from decorative detail. The plan is designed on one which has been tried from time to time by modern church architects, of making the side aisles narrow alleys for passage merely.

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* Another very fine design was produced by Mr Brooks about this time (1880-1890) for St Mary's, Woolwich. Had it been carried out, this church would have been second to none of his works.

This treatment is, unfortunately, rather difficult to carry out architecturally, without going to the opposite extreme and making the aisles too narrow, as was the case with Street's All Saints', Clifton, where the plan was tried almost as early as any in the Revival.

The double transept gabling at a lower level out of the immensely long mass of tiled roof is both externally and internally a remarkably picturesque feature of this church at Hammersmith. The wide lancet windows at the west end afford a fine field for stained glass, which, it is to be trusted, will find its model in such examples as that at Auxerre, Sens and the choir of St Remi at Rheims. The three large lancets at the east end have paintings in lieu of stained glass. The chancel fittings, including a lofty rood-screen, designed in a style considerably later than the church, are characterized by much solidity allied with beauty.

St John the Baptist's, Holland Road, Kensington, commenced twenty-five years ago on a very grand scale, remained for a long time unfinished, a large iron church being joined on to an apsidal choir and Lady Chapel, also apsidal, of stone. In 1890 the structure was continued by the addition of nave and transepts, all carried out in a very severe Early English style that reminds one of such North Anglian works as Fountains and Brinkburne. The original designs for St John the Baptist's included a lofty western tower surmounted by an octagon and short stone spire, after the fashion of that of St Albion at Angers, but the idea appears to have been abandoned, as the west front has been pierced with a very noble rose window.

The interior, characterized by an almost Cistercian severity, is grand and impressive, the great stone rood-screen, and the reredos following the lines of the apse, its panels filled with paintings, being much admired.

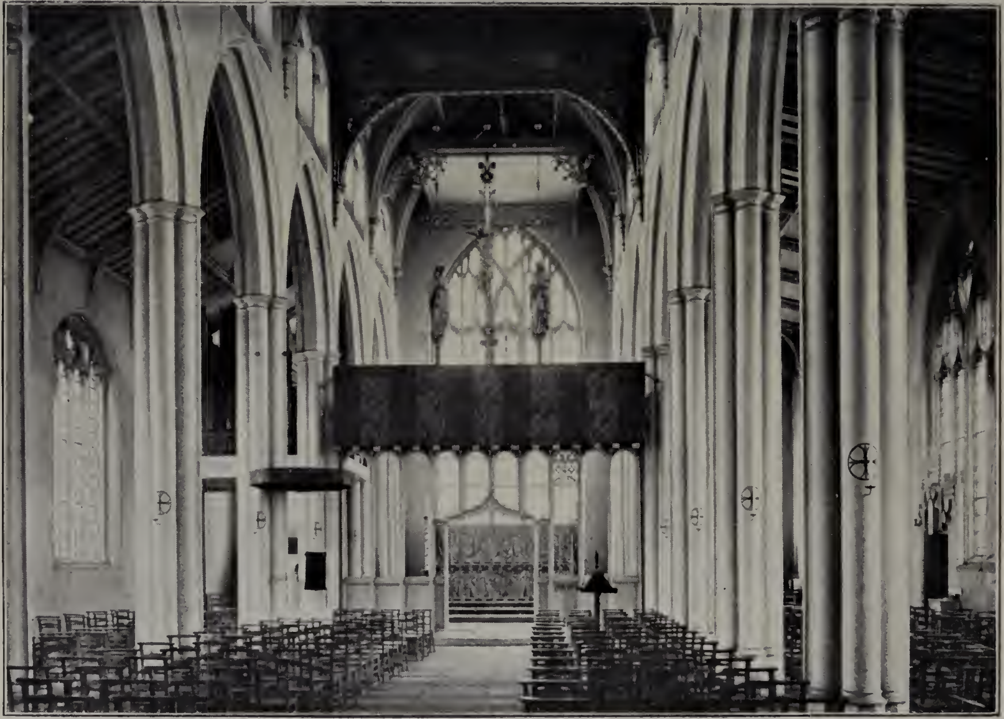
The former has a peculiarly solemn effect about seven o'clock on a fine summer's evening, when the setting sun throws its rays upon the rood and attendant figures.

All Hallows', North St Pancras, near the Gospel Oak Station on the North London Railway, owes its existence to the exertions of the late Rev. Charles Mackeson, so widely remembered as the compiler of that very useful but long defunct annual, *The Guide to the Churches of London and its Suburbs.*

Although at present incomplete, All Hallows' is no exception to Mr Brooks' other intellectual works in its union of simplicity and massiveness with refined study of form and proportion. Built of stone and in the purest Early English style, it consists at present of a nave and aisles without clerestory, but of great height. Each is contained beneath a separately gabled roof. The windows lighting the sides are large bold lancets, and at the west end is a very noble rose resembling that in the same position at St Faith's, Stoke Newington. Within, Mr Brooks has given us lofty columns with the ribs of the as yet unfinished vaulted roof dying into them, more after the fashion of late Gothic churches in France and Germany than any English example of my acquaintance. The chancel, which is to have aisles and a clerestory, will terminate square, the east end being lighted by two tiers of windows, lancets in the lower, and a four-light window without any foliations above. In the original designs the chancel is shown with a groined apse, something like that at St John the Baptist's, Holland Road.

Of Mr Brooks' large Perpendicular church at Hornsey I have spoken in the first volume.

St Cyprian's, Marylebone, is the successor of that humble church, hardly distinguished from the adjoining houses, in Park Street, Dorset Square, where for thirty years the Rev. Charles Gutch laboured, gathering round him an earnest, hearty body of Churchmen and Churchwomen. Mr Gutch was well known for his zeal and solemn earnestness in his work at St Saviour's, Leeds, and at All Saints', Margaret Street, and also at



ST. CYPRIAN, MARYLEBONE.
Interior, looking East.

St Matthias', Stoke Newington, where, during a trying period of its existence, he was placed in charge, and on all hands earned and won the greatest respect and affection.

One can only regret that he was not permitted to see the erection of that graceful permanent church hard by, by which the efforts should have been crowned of one who, as the brass in it says, "died at his post."

The last Eucharist was celebrated in the humble fane in Park Street on June 30, 1903, at half-past-seven, and later on in the morning the present Bishop of London consecrated new St Cyprian's, the form of service used following the ancient Pontifical of Egbert as closely as possible.

The church on this occasion was strewn with flowers and rushes after the old English manner, and the Bishop wore a magnificent cope of Russian cloth-of-gold which the Bishop of Norwich wore at the Coronation of King Edward VII, and a jewelled mitre.

The church, designed in the best Early Perpendicular style prevalent during the fifteenth century in East Anglia, "neither seeks nor avoids originality," so says the architect, Mr Ninian Comper; "still less is its aim to reproduce any period of the past, but only to fulfil the ideal of the English Parish Church and the other needs which are our own to-day, and to do so in the last manner of English architecture, which for us in England is the most beautiful of all." Whether all my readers will concur in these sentiments I will not undertake to say, but one thing is very certain, and that is, that Mr Comper's diligent researches into the history and significance of our old English Uses have enabled him, both architecturally and ritually, to produce one of the most beautiful, harmonious, and correctly arranged churches that has been built in London for a long time. Of this, some idea may be gained from the illustration.

In St Michael's, Bedford Park, Chiswick, Mr Norman Shaw sought to revive the style of architecture prevalent in England during the earlier part of the seventeenth century, but to which the title "Queen Anne" has been erroneously applied. Upon the same architect's at present incomplete Decorated church of St Mark's, Coburg Road, Camberwell, some details of the same period have been engrafted. St Mark's consists of a square-ended chancel and an unclerestoried nave with aisles, all vaulted at the same level, like the Temple Church, but in wood. The pillars are rather thin octagonal ones of brick, wainscoted to some height, and there is a picturesque screen, with tracery filling the arch of communication between the nave and chancel.

St Philip's, Stepney, built about seventeen years ago, on the site of a Perpendicular structure of George IV's days, is a splendid monument of the zeal of the Rev. S. Vacher, and of the skill of the architect, the late Mr A. Cawston. Built exteriorly of red brick, it consists of a clerestoried nave with double aisles; transepts, and short chancel with aisles continued round a three-sided apse. From the procession path a Morning Chapel opens, planned on the Lady Chapel of Wells Cathedral. In style St Philip's is pure Early English, vaulted throughout in yellow brick, and on the whole is so strongly suggestive of Mr Pearson's work, that on my first visit, not knowing who was its architect, I put it down to the accomplished author of St Augustine's, Kilburn, and St John's, Red Lion Square. The interior is undoubtedly picturesque, and it is to be regretted that so noble a contribution to East London ecclesiology is not as generally accessible to visitors as it deserves to be. The tower, which, it should have been observed, stands at the west end, will, when complete, be surmounted by an octagonal lantern.

Mr Roumieu Gough's church of St Cuthbert, Philbeach Gardens, is a stately and spacious structure of red brick, well adapted to the requirements and ritual of the present day. There are a clerestoried nave and chancel of uniform height, with a picturesque flèche at the junction; arcades springing from clustered shafts of delicately veined marble, graceful stone-diapering on the walls of the aisles, executed by members of the congregation, and some beautiful and costly furniture, including the lectern, altar-rails and Paschal candlestick, from the designs and execution of Mr W. Bainbridge Reynolds.

Although the east end of St Cuthbert's abuts on a road, there are no windows, niches intended for statuary relieving the great mass of red brickwork.

In St Etheldreda's, Fulham, a church with a broad pillarless nave and narrow, aisleless chancel picturesquely raised above a crypt, the architect, the late Mr Skipworth, has introduced features from the Late Gothic of Southern France. Some brass chandeliers of seventeenth-century pattern, suspended at intervals from the vault of the nave, are truly refreshing after the usual stereotyped Gothic designs for such furniture.

It is, however, impossible to praise the stained glass in this church. We see in it one of those attempts to excite attention by novelty which so often lead to the corruption of taste. The last point of beauty having been attained in such works as the windows in St Agnes', Kennington Park, and at the east end of St Paul's, Knightsbridge, the next resource is the bizarre. In fact the glass in St Etheldreda's is as *outré* as the building, which is one that must for a long time to come be caviare to the multitude.

St Paul's, Hammersmith, a dignified and imposing structure of stone, consists of a nave with aisles, porches and lofty clerestory, a square-ended chancel, and a pinnacled tower at the north-east angle of the building, all carried out between 1880 and 1888 from the joint designs of Mr Roumieu

Gough and Mr John P. Seddon in a pure and good Early English style.

Mr Seddon, who died early in 1906, at the age of seventy-eight, was one of the last few members of that great company of Christian architects who shed a lustre upon the Gothic Movement, when it was at its height, during the 'sixties and 'seventies of the last century.

If Seddon was not in the first rank, he was a sound artist, and he was inspired by the same strong Churchmanship, the same wish to serve God and his fellow-men which quickened nearly all that remarkable company of architects. He left many a piece of good church-building behind in Wales, where his work chiefly lay, and not least in the recovery from its ruins of Llandaff Cathedral, where he was the colleague of a man of like mind, John Prichard, the one architectural genius of modern Wales, to whom more especially the completion of the cathedral is due. But in his earlier association with Prichard, Seddon brought Llandaff Cathedral into a unique association with one of the most interesting of all English schools of art. As a life-long friend of Dante Gabriel Rossetti, Seddon was the means of his painting the reredos of the high altar, one of his finest early works and one of the few examples of his in any English church.

The fashion of architecture being in favour of forms which Seddon at one time scorned, his name was not prominent in later years. But he was both brave and versatile. Instead of bewailing the weakness of the age, he boldly took up stained glass painting and decoration. To fill up a spare hour he was willing to produce a painting or a water-colour drawing which he frankly declared to be no more than a pot-boiler.

Who that has visited Llandaff Cathedral has not stood entranced before those beautiful early windows by William Morris, whose solemn single figures set in *grisaille* are an unexpected delight in that beautiful and, to ninety-nine out of a hundred Englishmen, out-of-the-way church. It was to Seddon's influence that these lovely creations are due.

That Seddon was an able writer there is sufficient evidence, not only in the pages of the several architectural journals of his day, but in that valuable contribution to ecclesiological literature, *Rambles in the Rhine Provinces.* His restoration of the vast church of St Nicholas at Great Yarmouth was, next to that of Llandaff Cathedral, one of the most important undertakings of John Seddon, who reminds us of that bright characteristic of the the Catholic Revival in England—its hallowing of art in architecture, its quickening not only of the artist but of the man, so that each became as one that serveth. In many a House of God, both great and small throughout our English lands, does the worshipper owe a debt to a hand now passed hence, for a solemn charm, a reverent grace, without and within, the result of a craftsman's loving care for the beauty of that house wherein God's honour dwelleth.

May that loving care inspire English builders still; and may John Seddon, and all those Christian souls whose works are recorded in these pages, enjoy rest and refreshment in the Holy Place until the Day. Amen.

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Here, I must conclude, not, however, without the feeling that I have been compelled to touch, superficially, certain portions of my subject which ampler space would have enabled me to treat with greater fullness.

Still, I venture to hope that in these two volumes I have touched upon matters in connexion with the churches of London interesting to all classes of readers—to the architect, the antiquary, the ecclesiologist, the lover of literature, the musician, the amateur and dilettante and, last but by no means least, to the Churchman.

To use the words of Peter Heylin in his *Ecclesia Restaurata*, "In the whole carriage of this work I have assumed unto myself the freedom of a just historian; concealing nothing out of fear, nor speaking anything for favour; delivering nothing for a truth without a good authority, but so delivering that truth as to witness for me that I am neither biased by love or hatred, nor over-awed by tractability and corrupt affections."

As Londoners, we should be proud of a capital and a county where the greatest and best of Englishmen have dwelt and found a home; where, generation after generation, incidents have eventuated which have constituted this country's history; and where almost every foot may be called holy ground, dedicated to religion, to literature, to heroism and to love. There is hardly an acre within the limits which I have prescribed for myself which has not its tale of wonder and enchanting interest, and on many of them have been done the grandest acts, and have been spoken the bravest words, that the muse of England's history can cherish, and delight to recall for the admiration of her sons.

Within the crumbling foundations which modern excavators are frequently bringing to light, have lived and breathed those whom we regard as our common benefactors, and to whom we point as examples and patterns, whose lives are our admiration, their works our delight, and their words our treasure!

The very names of a multitude of our localities is enough to prove how world-wide is their fame, and how world-enduring is their interest.

The Tower, where Gundulf, saint and sage combined, first raised his stately fabric, awful still as ever, where, age after age, the bravest, noblest, fairest of the land found, some a palace, some a prison and some a grave; St Bartholomew's, London's noblest specimen of Anglo-Norman architecture; the Temple Church, linking in its architecture the

Round Arched with the Pointed Gothic; All Hallows', Barking, where Lancelot Andrewes, the revered Bishop of Winchester, was baptized, and where the Venerable Fisher and the martyred Laud were carried headless when tyranny and Puritanism had done their worst; Austin Friars, with its fearful tale of sacrilege; St Olave's, Hart Street, whither Pepys carried the news of the victory over the Dutch at sea, and whispered it to Sir John Minnes and my lady Pen; St Catherine Cree, whose curious mixture of Gothic and Renaissance testifies to the unwillingness of the former to be banished from our island; the City churches of Sir Christopher Wren—those extraordinary manifestations of piety, raised within so short a time of that period of desolation which had broken down every man's landmark and swept away his dwelling-place; the stately churches by Gibbs, Hawksmoor and Flitcroft under the rule of "Good Queen Anne" and her cousin George I; the well-meant but sadly mistaken Grecian and Gothic piles of the later Hanoverian period; and the revived but not revivified Gothic churches of the earlier part of our late Queen's gentle reign, which, unsatisfactory as many of them may be, are links in the chain of history—

What an endless field of study and research do all these afford!

Out of the grave of indolence and State tyranny and worldliness the Church of England has risen, by God's grace, to her high mission.

Seventy years ago she began to undergo a kind of resurrection, but she was bound hand and foot with grave clothes and seemed only half-awake.

The beauty of Catholic doctrine had to be realized and accepted, before that beauty could be symbolized and expressed in architecture and ritual.

But by unwearied patience, doctrine and spirituality of life, she was raised up among us by the renewing work of the Holy Spirit, and the Church has long since put off "the garments of her widowhood" and donned the wedding garments of her union with the Bridegroom.

What have been the fruits of all this patient building up during the past half-century? The answer is plain enough.

Glorious churches built or restored all over the land; ritual cared for, and the special privileges which countless congregations enjoy to-day bear witness that the Church has answered that call to arms made in the dark days of William IV by John Keble and Isaac Williams; by Edward Bouverie Pusey, and Charles Marriott.

The feast days of the Church, with all their grand accompaniments; the vestments of the altar and the ministers thereof; the revivified and purified music, whether Gregorian or Anglican; the incense rising up (a beautiful symbol of our prayers ascending as a sweet savour before the Throne) and diffusing its fragrance like an emblem of God's love; the lights, reminding us of Christ's Presence; the flowers, speaking most eloquently of the Resurrection; the cross and banner, telling of Jesus Christ and His saints; the procession, reminding us of those who followed the Lamb; all these are the poetry of religion. In these the Church anticipates her future glory, and, in her earnest desire "to be clothed upon," she puts on the white Resurrection-robe of her Espousals with her Lord.

God ever willed that inward beauty should be manifested by outward pomp and magnificence. God is outwardly royal, and grand and magnificent in all His works of nature. Shall He be less outwardly grand in His creations of grace?

Our Lord is the Perfect Image of His Father's grandeur, and the Church is His likeness, His body; and the Blessed Sacrament the pledge of His earthly life among us.

Let us then ever honour Him in these modes and manifestations, these images of heavenly things, and thank God that we have lived to witness the outward tokens of this honour restored in the grand old Church of England, to which, after any sojourn among those of France, Germany, Italy, Spain or Scandinavia, every true son must return with affection and gratitude.

ADDENDUM

Note, p. 21. Frederic Denison Maurice.

IN the recently-published *Letters of Queen Victoria*, 1837-61,* is one from Sir Robert Peel, to Her Majesty, dated from Osborne, September 15, 1845, and containing the following reference to Maurice:

"There is a vacancy in the Deanery of Lincoln, but the preferment is less eligible from there being no residence, and the necessity for building one at the immediate expense of the new Dean.

"Sir Robert Peel is inclined to recommend to your Majesty, that an offer of this preferment should be made to Mr Ward, the Rector of St James's.

"Should Mr Ward decline, there is a clergyman of the name of Maurice, of whom the Archbishop says: 'Of unbeneficed London clergy, there is no one, I believe, who is so much distinguished by his learning and literary talent, as the Rev. Frederic Maurice, Chaplain of Guy's Hospital. His private character is equally estimable.'

"Should Mr Ward decline the Deanery, it might, should your Majesty approve of it, be offered to Mr Maurice. The Archbishop says that the appointment of Mr Maurice would be very gratifying to the *King of Prussia*."

The Deanery of Lincoln was, however, accepted by Mr Ward, in memory of whom the great East window of the Angel Choir, which had been glazed shortly after the middle of the eighteenth century, by Peckitt, of York, was filled with its present stained glass by Ward (formerly Ward and Nixon, afterwards Ward and Hughes), about 1854.

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* Three vols. John Murray.

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